

Edmonton's 100% Independent News & Entertainment Weekly

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

# VUEWEEKLY

No. 370 / NOV. 21 - NOV. 27, 2002  
HTTP://WWW.VUEWEEKLY.COM

## SNOW ZONE

IT'S ALL DOWNHILL  
FROM HERE • 21

## GEORGE CLINTON

P.FUNK WANTS TO  
GET DRESSED UP • 16

## PERFECT PIE

THEATRE NETWORK  
SERVES UP A  
THICK SLICE OF  
CANADIAN  
DRAMA • 48



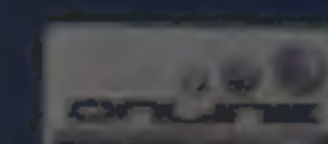
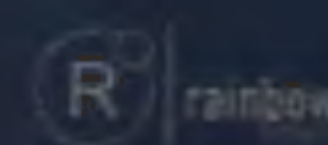
# Far from Heaven

DIRECTOR **TODD HAYNES** TALKS ABOUT  
HIS MASTERFUL NEW MELODRAMA  
BY PAUL MATWYCHUK • 43

FRONT: PALAGUMMI SAINATH • 6 / MUSIC: PEPPER SANDS • 40 / FILM: NINE QUEENS • 42



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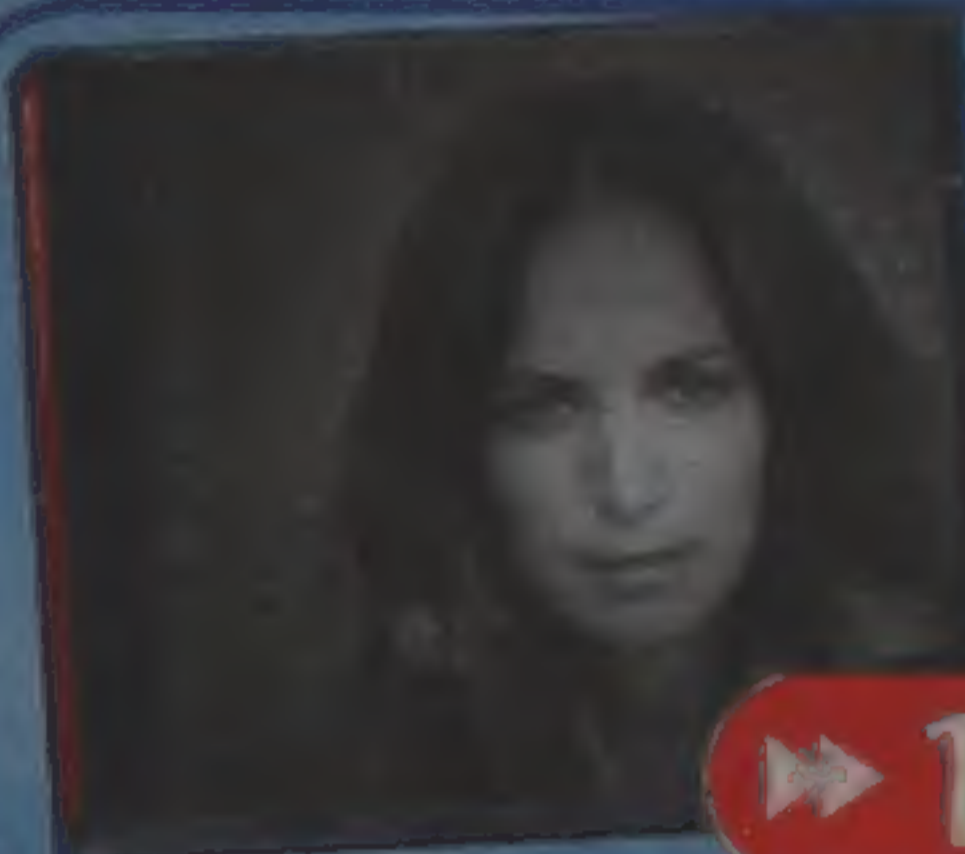
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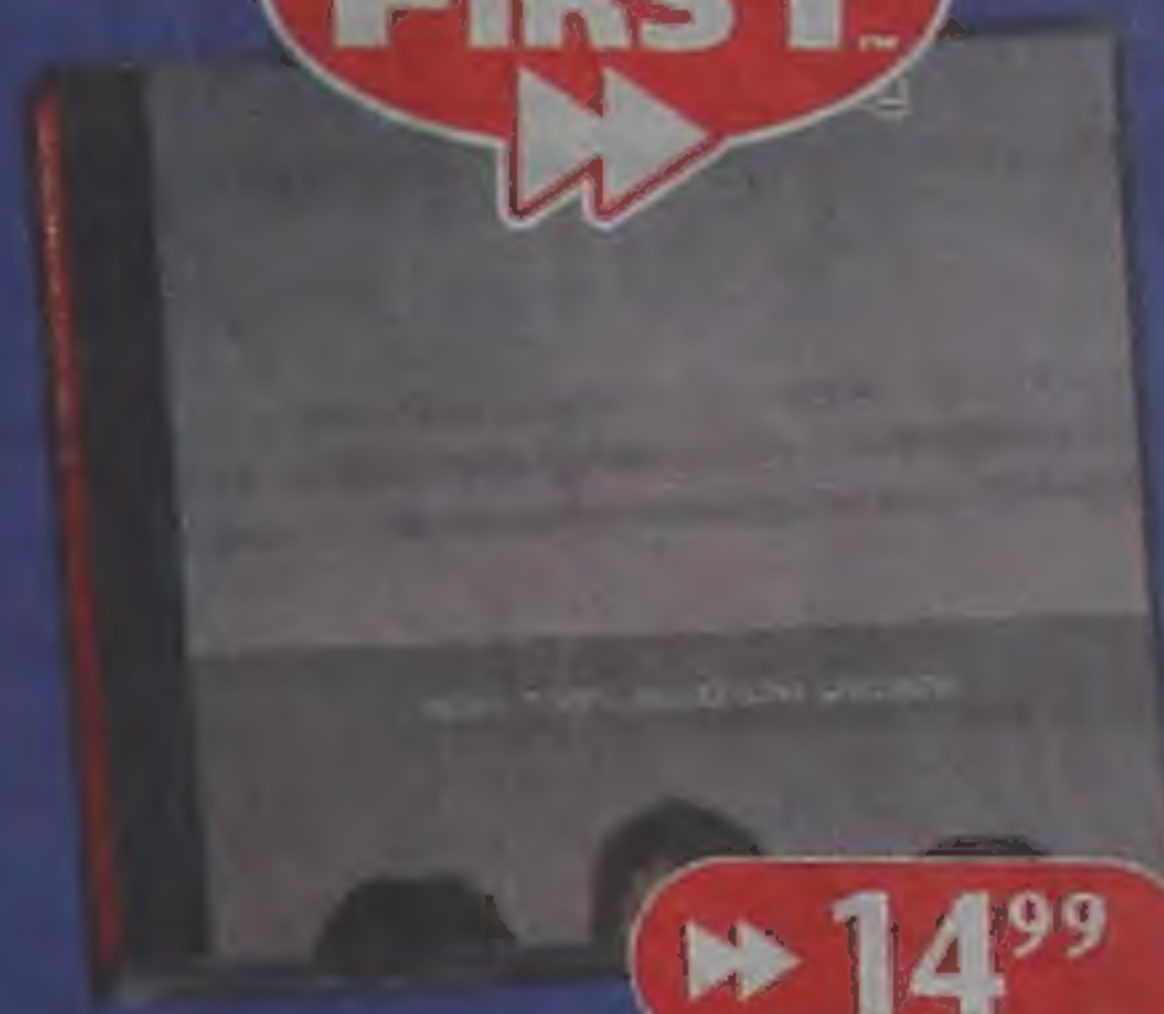


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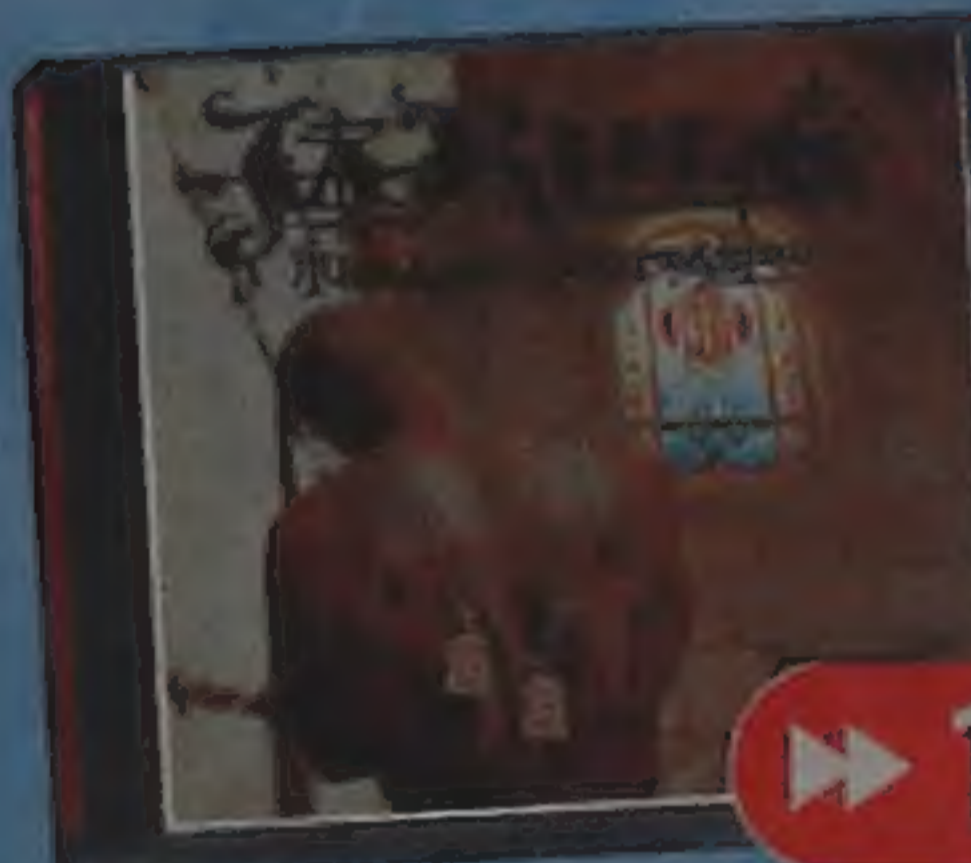
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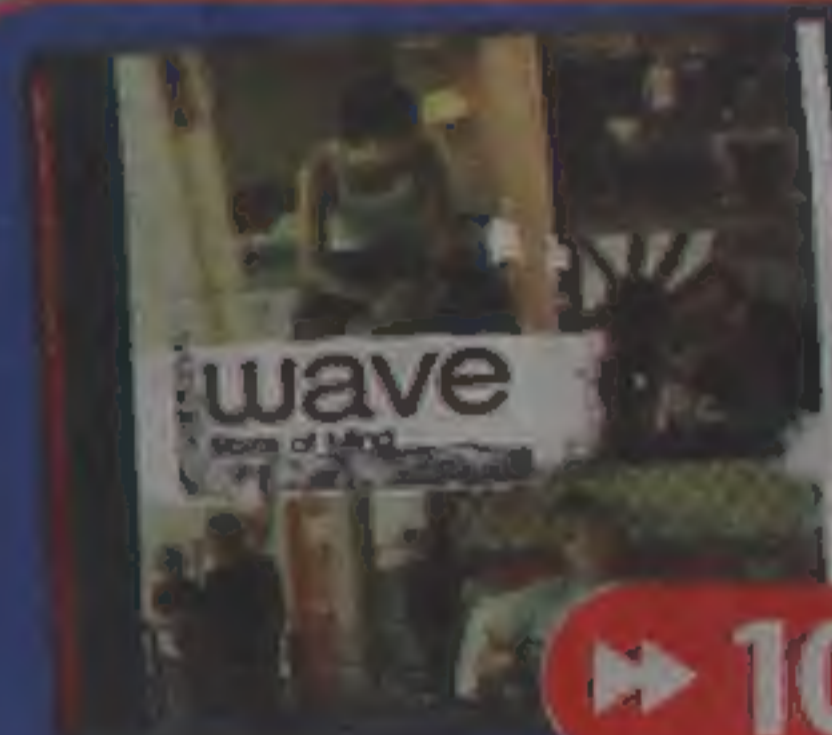


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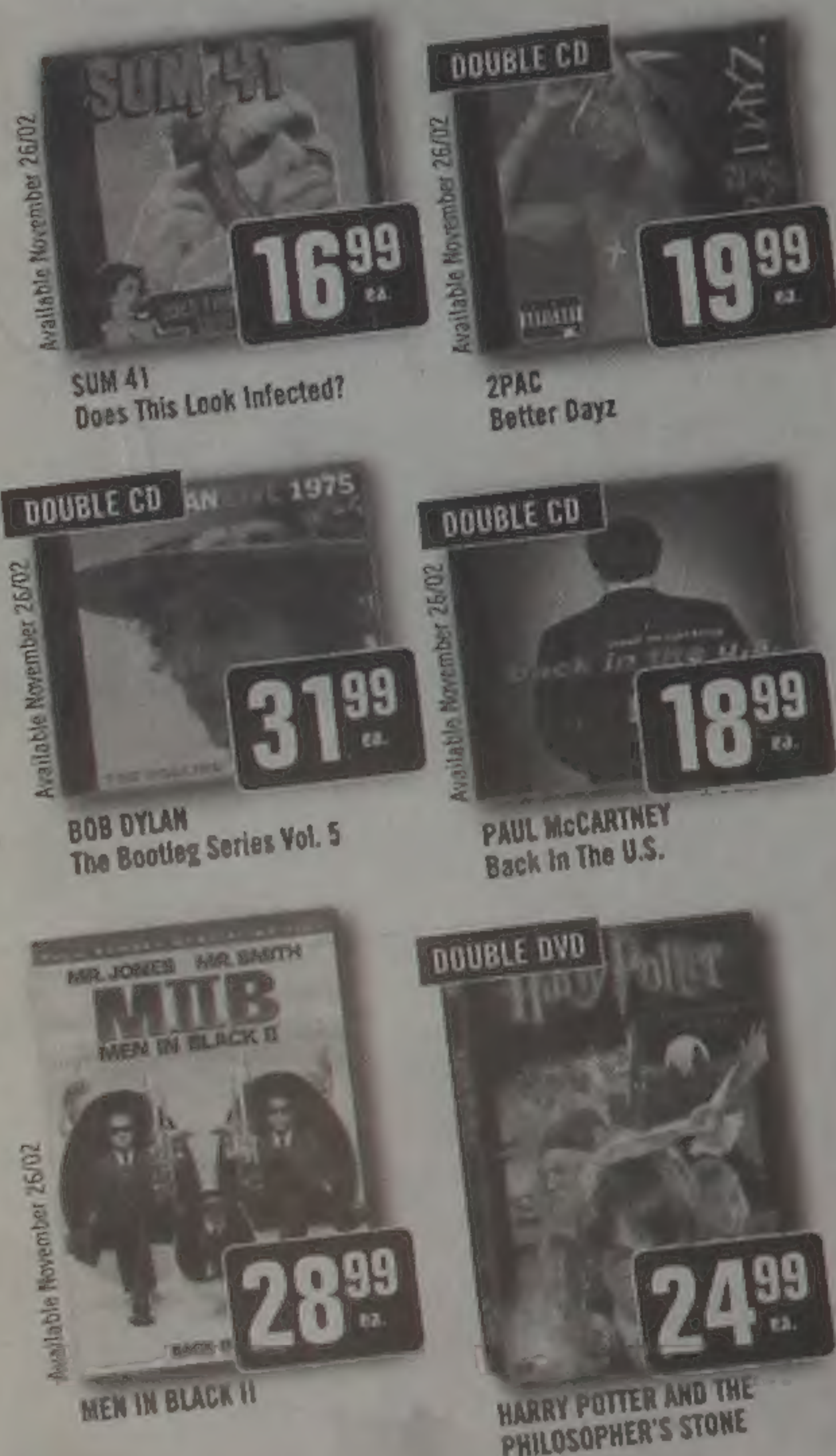
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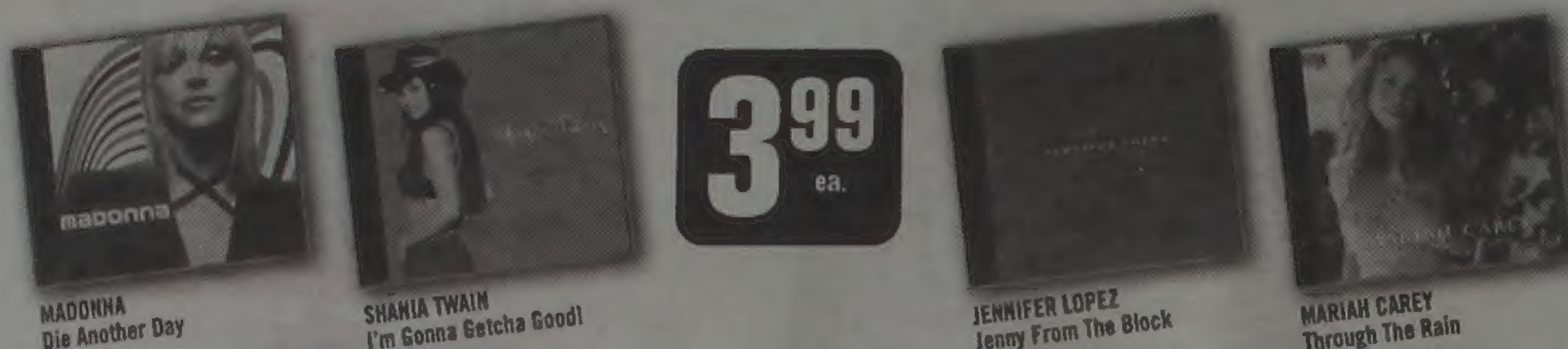
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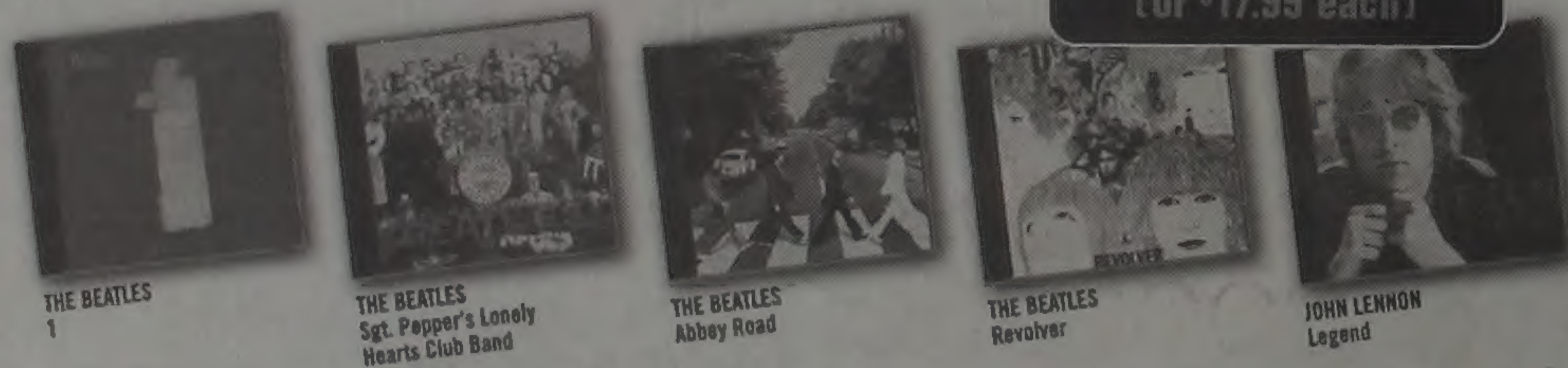
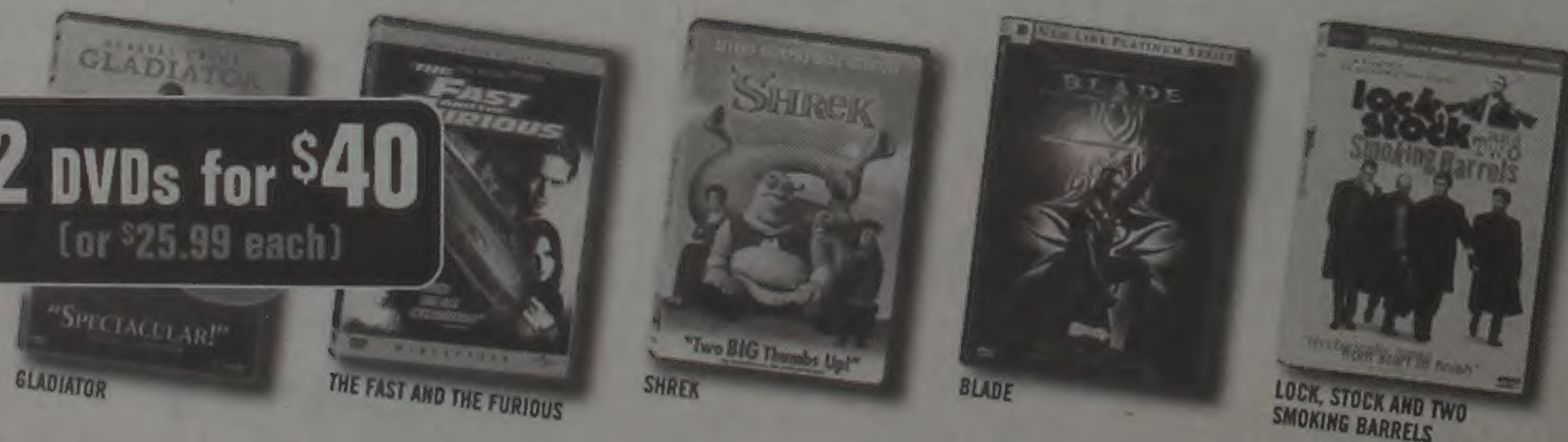
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# VUEfinder



## ON THE COVER:

Director Todd Haynes talks about how he discarded irony and embraced Douglas Sirk melodrama with his masterful new film *Far From Heaven* • 43

## ALSO:

An octave-spanning interview with Martin Sexton • 30

## PLUS:

Slicing into *Perfect Pie* • 48

# MEDIA JUNGLE



insight into  
the hype  
machine

By TERRY PARKER

## Indy hop

During 1999's infamous Battle of Seattle, where thousands of youth, trade unionists, environmentalists, anarchists, human and animal rights activists and others gathered to demand global social justice from World Trade Organization delegates, media outlets stumbled over themselves trying to cover the circus of confrontation and chaos which grew larger and more unruly by

the hour. At the *New York Times*, one of America's oldest and most respected dailies, editors juggled news and rumours for days from dozens of fronts. Some of those editors, keen to ensure their prestigious, high-paid reporters weren't missing anything, regularly surfed through the Indymedia website. Organized by various independent and alternative media in advance of the protest as an electronic clearing house for writers, videographers, photographers and radio reporters, Indymedia provided up-to-the-minute, grassroots reports and documentaries of what was happening in Seattle.

Palagummi Sainath, one of India's most respected and controversial freelance journalists, learned about the *Times*-Indymedia connection during an informal visit with *Times* editors about two years ago, a meeting he described as one of the dullest in his memory. Sainath, the subject of Joe Moulins's film *A Tribe of His Own*, was in Edmonton recently for a sold-out screening of the film at the Global

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## Pannu testament

As a sociologist, scholar and late-in-life politician, Raj Pannu has a natural interest in mass media. It's one of the things that prompted the Alberta New Democrat leader to attend the Global Visions screening of *A Tribe of His Own* about Indian journalist Palagummi Sainath, a man Pannu first met during a book tour in 1997. The film provoked much thought for Pannu about his home country, about the impact Sainath is having on the Indian population and about the state of mainstream media here in Canada.

"Journalism and the press—television, radio or the printed word—must remain autonomous to the powers that be in the economic arena and the political arena, and the religious arena, for that matter," he says. "To be able to report things the way a journalist sees it is exceedingly important to the health of democracy. I am concerned about the growing lack of autonomy and independence of the fifth estate in

relation to other powerful interests."

For a man who came of age during India's independence in 1947 Pannu understands the world into which Palagummi Sainath was born and the society that shaped him. "Those were very exciting times, great opportunities to learn, to be a new political citizen, not subjected to a colonial empire," says Pannu. But India failed to realize that greatness when successive leaders, who promised to rid India of British colonial institutions and its own insidious caste system, abandoned those promises for other priorities like capitalism, world trade and personal wealth. And so India's media followed suit.

"[Sainath's] work holds the mirror of India to itself," says Pannu. "The people are jolted into realizing how serious and how grand that failure has been. He has done an enormous service to India—those in power, those outside of power and those marginalized by power. He paints a picture that is very frightening." —TERRY PARKER

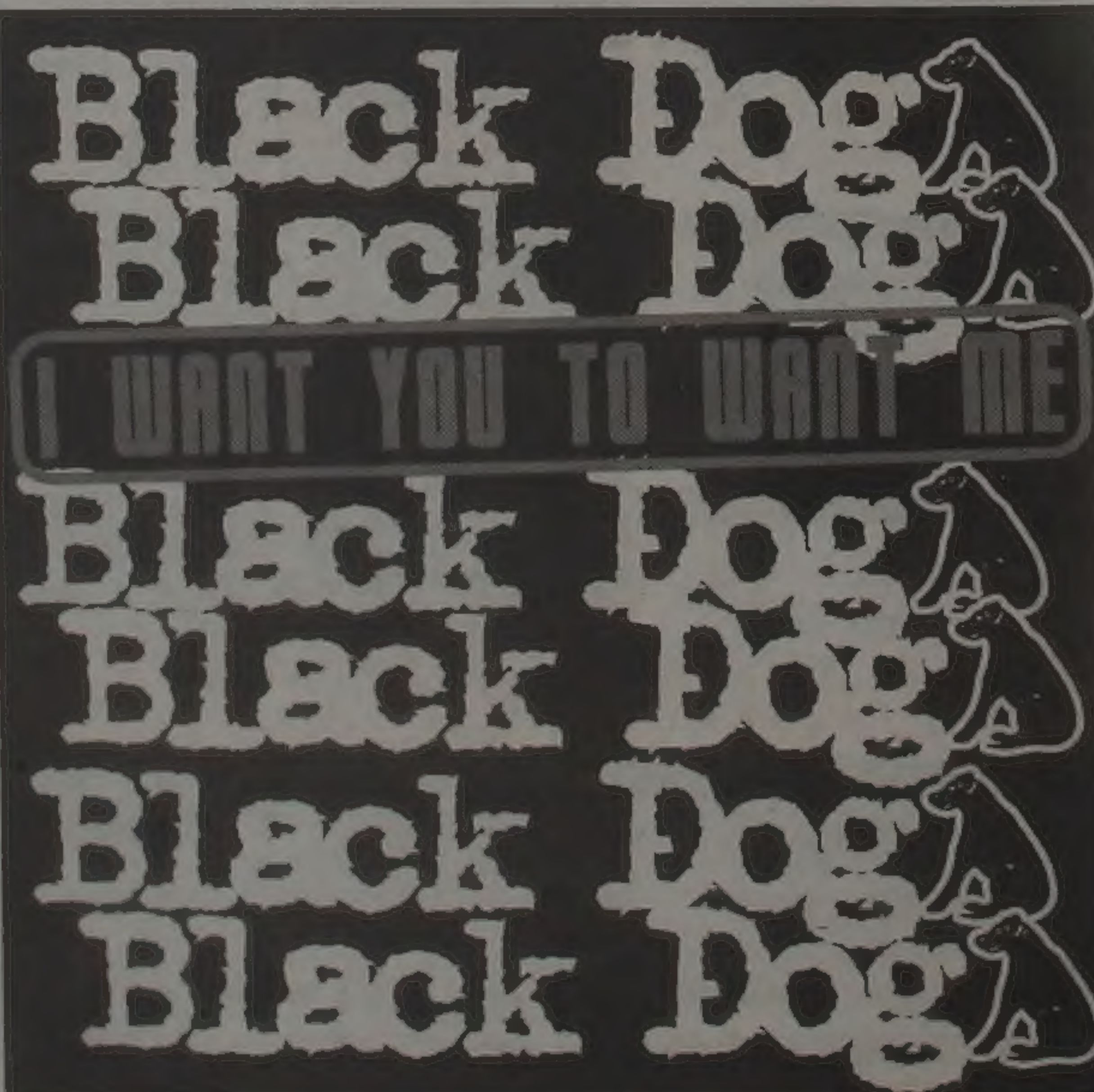


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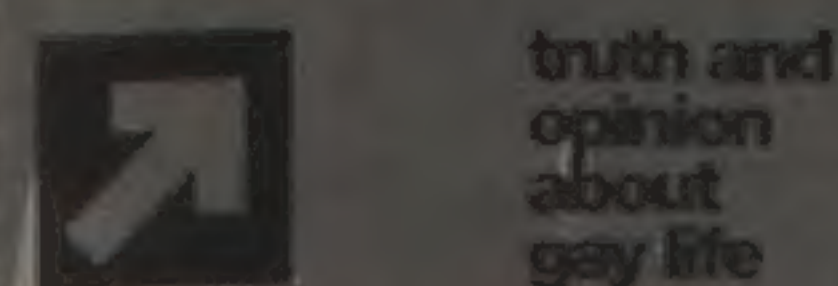
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# THREE DOLLAR BILL



BY RICHARD BURNETT

## Pain in the butler

The story goes that Britain's King George VI made sure that most of the common folk hired to staff the House of Windsor's palaces and castles were gay men because he didn't want any men cruising and hustling his two young and beautiful daughters, princesses Margaret and Elizabeth.

That gay men filled the royal court didn't matter a whit to any dull normal—much less reporters—until this month, 50 years after Elizabeth was crowned queen of what was left of the British Empire. And that's because of the recent non-trial of Paul Burrell, longtime butler of the late Princess Diana of Wales. After a London court earlier this month dismissed charges that Burrell had stolen many of Diana's personal belongings, Burrell sold his story to the tabloid *Mirror* and is now making the rounds of U.S. talk shows.

Now that Burrell has publicly charged gay rape between royal ser-

vants on Prince Charles's staff, all of a sudden, half a century later, the world media is aghast at the number of gay staffers in the British royal court. Day after day the tabloids are filled with allegations of gay rape, parties and orgies.

"Will gay secrets bring down the House of Windsor?" royal pundits are asking. Never has royal intrigue been, well, this *intriguing*. Now, I love a gay villain as much as anybody else—and lord knows there are plenty of gay assholes out there. But the worldwide press coverage, from the British tabloids to Canadian television, has been deliberately or unwittingly fueled by homophobia.

Contrast this with the hundreds of gay and lesbian heroes and victims who died on September 11. They were largely ignored in post-mortems worldwide, as the media coverage of grieving wives, husbands, their children, friends and families unwittingly or deliberately heterosexualized the victims and heroes of September 11. When I kvetched about it publicly, straight folks everywhere admonished me for distinguishing straight victims and heroes from the gay ones. "After all," each and every one of them told me, "what difference does it make?"

The difference, of course, is that media-worthy heroes are almost never gay but villains always are. Don't believe me? Just talk a look at the recent media coverage of the two accused Beltway snipers, John Allen Muhammad and 17-year-old John Lee Malvo. The November 12 cover of the *National Enquirer* screams, "Snipers: Their Secret Gay Life and Why It Made Them Kill." Inside a team of *Enquirer*

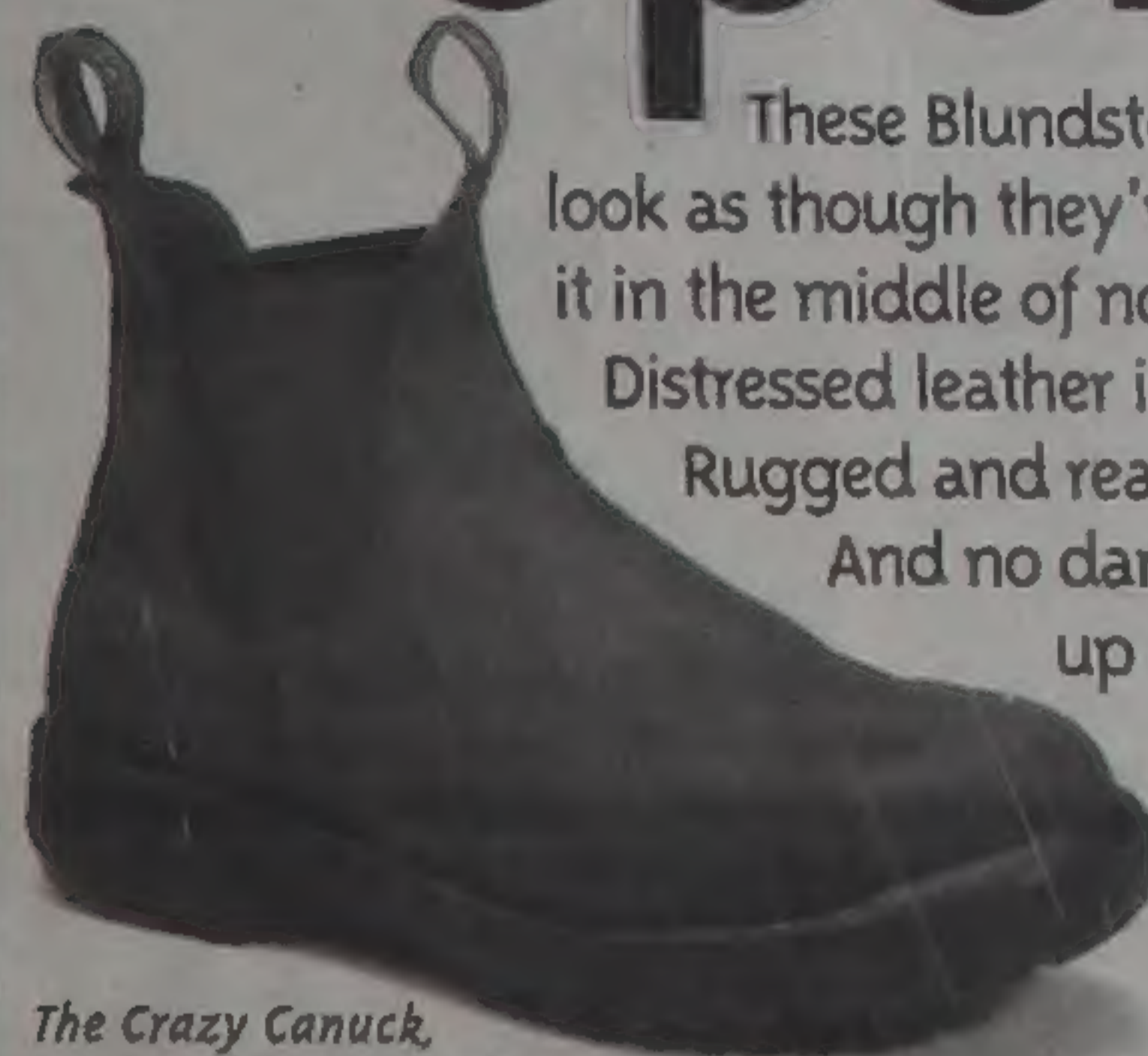
journalists report the "Beltway snipers were lovers—and their gay secret fueled the terrifying rage that left 10 victims dead."

"Muhammed always surrounded himself with kids, which also made me suspicious," his former friend Felix Strozier told the *Enquirer*. "He seemed to be unusually attentive to young boys. And I was always suspicious of his relationship with young Malvo. They were always whispering to each other and giggling together. The relationship just didn't seem healthy." To drive the point home, the *Enquirer* also reports "a top federal law enforcement officer revealed that authorities are investigating the gay relationship between the two men and a shocking connection with foreign terrorists in 'Canada, Seattle and two other cities.'"

In other words, it's the same old story: simply being gay is enough to make you psychotic. Gays are sexual predators and killers, and when they don't kill, they rape servants and have orgies in the royal palace. Well, I've just about had it with flaming, self-avowed heterosexuals. What these homophobes really need is to get royally fucked—preferably up the ass.

Meanwhile, in England last week, Sir Michael Peat, private secretary to Prince Charles, announced a royal inquiry into Burrell's allegations of gay rape. Which is a great idea. Anyone who has sexual abused or assaulted another human being is a criminal and should pay the price. But what I'd also dearly love to see is a royal commission on the rampant homophobia that drives the media to play up our villains and ignore our heroes. ☺

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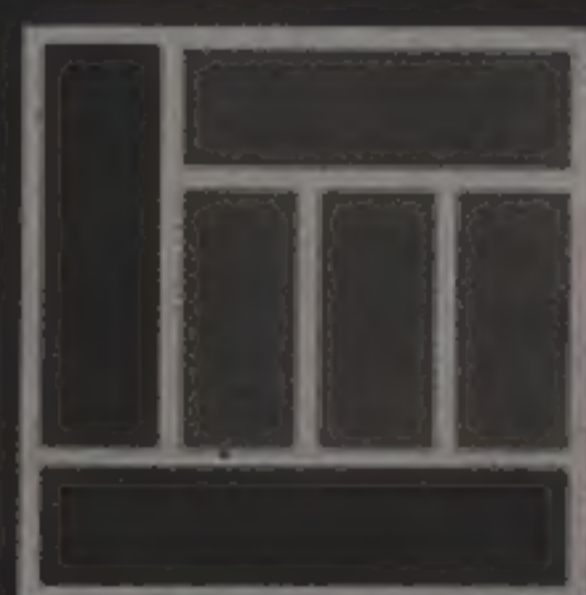
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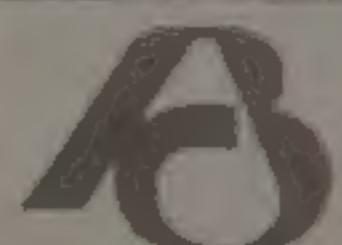
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**Media Jungle**

Continued from page 6

Visions film festival and spoke with *Vue Weekly* about the strengths and weaknesses of Indymedia.

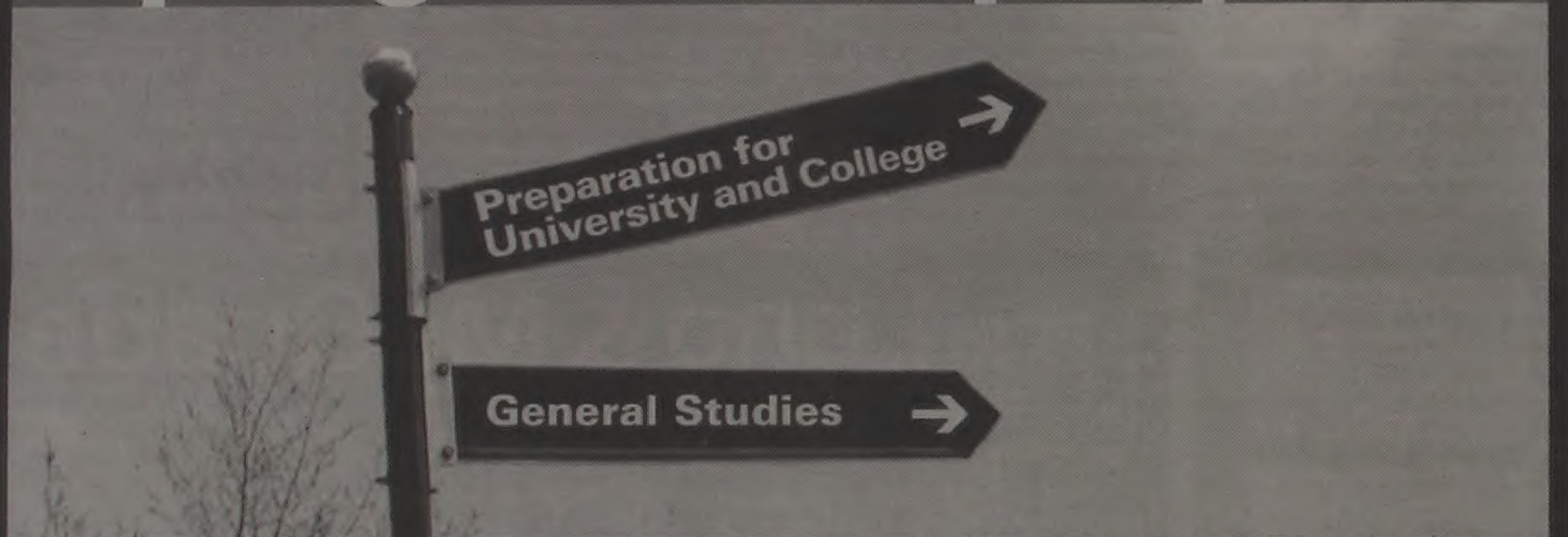
The fact that some of the most influential editors in the United States were consulting a site fed by young amateur reporters proves how desperately hamstrung mainstream media felt during those events, Sainath says, and how far removed from street-level journalism their reporters had strayed. But it also says something about Indymedia, now a worldwide network of engaged young people recording the events of their time. It showed that educated, middle-class youth—that elusive demographic ceaselessly pursued by mainstream newspapers—*did* care passionately about the media, he says. Just a different kind. "They are bringing new energies to a suffocating, often stupid media culture," Sainath says. "It is bringing sensitive and thinking people into the simple act of communication. They're looking. They're writing. It's

back to journalism's origins."

After three short years, Indymedia now boasts media centres on every continent, with 11 in Canada, including one based in Calgary (alberta.indymedia.org). According to the main indymedia.org site, "Indymedia is a collective of independent media organizations and hundreds of journalists offering grassroots, non-corporate coverage. Indymedia is a democratic media outlet for the creation of radical, accurate and passionate tellings of truth." What that means is anyone can post stories and clips to Indymedia regardless of whether they have a journalism degree. That kind of press freedom frightens some people. Critics accuse Indymedia contributors of being activists posing as journalists presenting one-sided rants supporting an anti-corporate agenda. Sainath wonders why mainstream reporters who rewrite corporate or government press releases with no context or balance are never accused of that same one-sidedness.

So what is journalism? Sainath asks.

SEE PAGE 10

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## VUE NEWS

### MUNICIPAL AFFAIRS

#### Houses in motion

EDMONTON—It's one of the many undersides of the Alberta advantage: when the economy is strong and salaries are high, the open market isn't exactly oriented towards providing housing for people at the low end of the income scale. Such is the case in Edmonton, where the affordable housing situation has never been worse, according to Jim Gurnett, executive director of the Mennonite Centre for Newcomers, one of the roughly 50 organizations that comprise the Edmonton Coalition of Housing and Homelessness.

"The different agencies that try to provide housing have waiting lists in excess of 2,500 people," says Gurnett, adding that the Canada Mortgage and Housing Corporation has pegged Edmonton's vacancy rate at one per cent for much of the past year—but those are mostly units that rent for \$800 to \$1,000 per month, out of reach for people with limited incomes. With hundreds of low-rent apartments converted into higher-end properties every year and others lost to demolition, Gurnett says the public sector has to help. But the Alberta government hasn't invested in social housing for the last nine years, a failing that will be addressed at a public gathering and one-day conference on Canada's "national housing day of action," Friday, November 22.

The noon-hour event in the outdoor plaza between the Stanley Milner Library and Westin Hotel downtown will see thousands of signed postcards handed to provincial Seniors Minister Stan Woloshyn, whose portfolio also includes housing. The postcards call on Alberta to match the \$65 million the federal government has vowed to spend on affordable housing for Albertans over the next four years.

Edmonton's latest homelessness count will also be announced on Friday and Gurnett says it's significantly higher than the 1,200 people recorded two years ago in the city's last count. In fact, he says the numbers and situation in Edmonton are comparable to Calgary, where the homeless crisis has been likened to Toronto's epidemic increase in street people. "In both of these main Alberta cities, in a strong economy, you still have jobs at the bottom," says Gurnett. "You still need housing for people at the lower end." —DAN RUBINSTEIN

### KYOTO ACCORD

#### Anti-Kyoto pundits for hire

OTTAWA—The gulf between science and politics was front and centre last week in the latest round of Kyoto sparring.

First, a team of scientists exposed the "myths" of climate change at a



press conference dubbed "Kyoto's Fatal Flaws Revealed" in the nation's capital. The eight skeptics, among them former Environment Canada research scientist Madhav Khandekar and high-profile American anti-Kyoto crusader Fred Singer, were joined by more than a dozen other experts ready to talk to reporters over the phone.

The next day, Greenpeace Canada picked up on an under-reported fact: the scientists weren't directly paid to speak out, but the Ottawa event was funded by a coalition of companies like Imperial Oil and Talisman Energy. Greenpeace also noted that Singer has received funding in the past from ExxonMobil, which owns 70 per cent of Esso parent Imperial Oil. "Esso keeps rolling out the same professional skeptics to spout lies about Kyoto," said David Fields, who runs Greenpeace Canada's StopEsso campaign. "Esso says don't ratify Kyoto. They said it in the United States. They said it in Australia and now they've come to Canada using the same cast of characters."

Second on the list of scientific politicking, Alberta's Energy Minister Murray Smith put his foot in his mouth by blaming increased greenhouse gas emissions on the planet's population growth. "People breathing out and producing carbon dioxide is a major reason for the emissions," Smith told a business audience in Calgary, sparking responses like "utter nonsense" and "grossly irresponsible" from dumbstruck scientists.

Thirdly, perhaps inspired to be more honest by this *faux pas*, Smith conceded that the Alberta government didn't do its science homework before devising its made-in-Alberta alternative to Kyoto. "No, we never studied the effects on climate," Smith said to the *Calgary Herald* after his revelation during a speech at the University of Calgary. "We cannot tell you what the effect would be to the climate, either in Alberta or globally." Figuring out the ramifications of the Alberta plan, Smith suggested, should be left to scientists at the province's universities. Where they stand, however, will no

doubt be influenced by where their funding comes from. —DAN RUBINSTEIN

#### 12-year-old "made-in-Alberta" Kyoto plan unearthed

EDMONTON—This just in: Klein may be a big fat liar.

Okay, so that probably isn't much of a surprise, but high-fives were exchanged amongst proponents of ratifying the Kyoto accord following the chance discovery of a rather damning 12-year-old document that disproves Klein's claims that there hasn't been enough research done on the impact the environmental accord to implement it.

The document, entitled "A Discussion Paper on the Potential for Reducing CO2 Emissions in Alberta," was completed by the Energy Efficiency Branch of the Alberta Department of Energy in September of 1990—back when Klein was the province's environment minister. And its 350 pages detail exactly what changes need to be made in every sector in Alberta, from the oilsands to residential districts, to reduce the province's greenhouse gas emissions by up to seven per cent—one per cent more than the Kyoto protocol calls for. The plan proposes that this reduction could be completed at a cost of \$6.7 billion, with a rate of return of 30 per cent on every dollar invested within three years or less.

Local environmentalist Brian Johnson and political mainstay Tooker Gomberg discovered the paper late last week. In a press conference on the steps of the Legislature Building on Monday, Gomberg expressed disbelief that Klein had not brought the document forward to chambers earlier. "We believe that this document answers the question 'Can we make Kyoto work in Alberta and Canada?'" said Gomberg. "Now that this info exists, and it can be done, why would this plan not be implemented?"

Following the press conference, Gomberg and company attempted to walk up to Klein's office and confront him with the document, but didn't

get beyond the front desk. The premier was not reachable by phone, but an assistant did receive the document from Gomberg and confirmed that Klein was "probably familiar with it." —CHRIS BOUTET

### MEDIA

#### High-profile U.S. ad slams SUVs

HOLLYWOOD—A couple of Hollywood's heavy hitters are combining their talents in a PR effort to convince Americans that Middle East oil sales, not drugs (as previously suggested by the Bush administration), are funding terrorist groups.

Producer Lawrence Bender—who has worked on *Reservoir Dogs*, *Pulp Fiction* and *Good Will Hunting*—is teaming up Laurie David, the activist wife of *Seinfeld* writer and creator Larry David, to produce a series of commercials that urge Americans to give up their gas-guzzling SUVs.

With contributions from American activist/columnist Arianna Huffington and ad man Scott Burns (known for his "Got Milk?" campaign), the ads will spoof last year's series of government-sponsored spots in which actors posing as drug users divulged their grief in knowing that their illicit spending was aiding Al Qaeda activities.

The ads are meant to send the message that oil profits are the major source of terrorist funds, not drug money. According to a sample script obtained by the *Washington Post*, the ads will portray SUV drivers belting out the same lines from the government sponsored anti-drug ads in an entirely different context. The sample script: "SUV drivers will be shown in their vehicles looking out the window, cheerfully saying: Person 1: 'I helped hijack an airplane.' Person 2: 'I helped blow up a nightclub.' Person 3: 'I funded a terrorist training camp in a foreign country.' And then in unison, they'll say: 'And we did it all just by driving our SUVs.'" —STEVEN SANDOR

## VUEpoint

By DAN RUBINSTEIN

#### Not-so-free verse

It's easy to criticize governments for wasting money. Whether it's CBC Television spending too many of our tax dollars to buy an "exclusive" interview with Princess Di's ex-butler, or Klein's Tories spending millions on an ad campaign to convince us to see the Kyoto accord their way, our money is often out of our hands. But even in those rare cases when the cause is admirable, why should we blindly bear the cost?

I don't like dumping on Ottawa over every nickel they devote to one pet project or another; that's what the Canadian Taxpayers Federation is for. But the feds appear to have put the irrelevance back in irrelevance by appointing George Bowering as Canada's first poet laureate. Bowering, who got the gig thanks to a bill introduced by a Liberal senator and was on Parliament Hill this week to check out his new office, is a former prof at Simon Fraser University and two-time winner of the Governor-General's Award with nearly 50 books under his belt. He'll receive \$12,000 a year for the next two years plus \$10,000 annually for travel expenses. And his job duties would make Jerry Seinfeld smile, because there's nothing that Bowering is required to do as our poet laureate. Nothing.

"We are all a little in the dark," Bowering says about his new post. "My role has really yet to be determined. I like that. It's the way poetry should be; nothing is for certain when you set out to write it."

Bowering expounded on that notion when he met the press this week. Oh, he's got his opinions: the national anthem sucks, attacking Iraq sucks, Paul Martin sucks, Jean Chrétien is cool, the Kyoto accord is cool. He just doesn't think he should be treated like a hired pen and be compelled to write on command.

What exactly Bowering will do in his new office (both literally and figuratively) remains a mystery for now. In the meantime, coincidentally, November 25 to December 1 is international AIDS Awareness Week, and U of A English department post-doc Diana Davidson has a few thoughts about how poetry can make a tangible difference. Davidson, who edited a booklet called *Blue Streaks: A Collection of Poetry About HIV/AIDS* when she worked as a counselor at the South Peace AIDS Council in Grande Prairie five years ago, is now putting together an anthology of creative writing about HIV/AIDS by Albertans. "Writing," she says, "enables people to form arguments, provide testimony, break silences, trace histories, expose inequities and injustices and imagine new ways of relating to, loving, and desiring each other."

Imagine what she could do with Bowering's poet laureate paycheck. ☺

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## Media Jungle

Continued from page 8

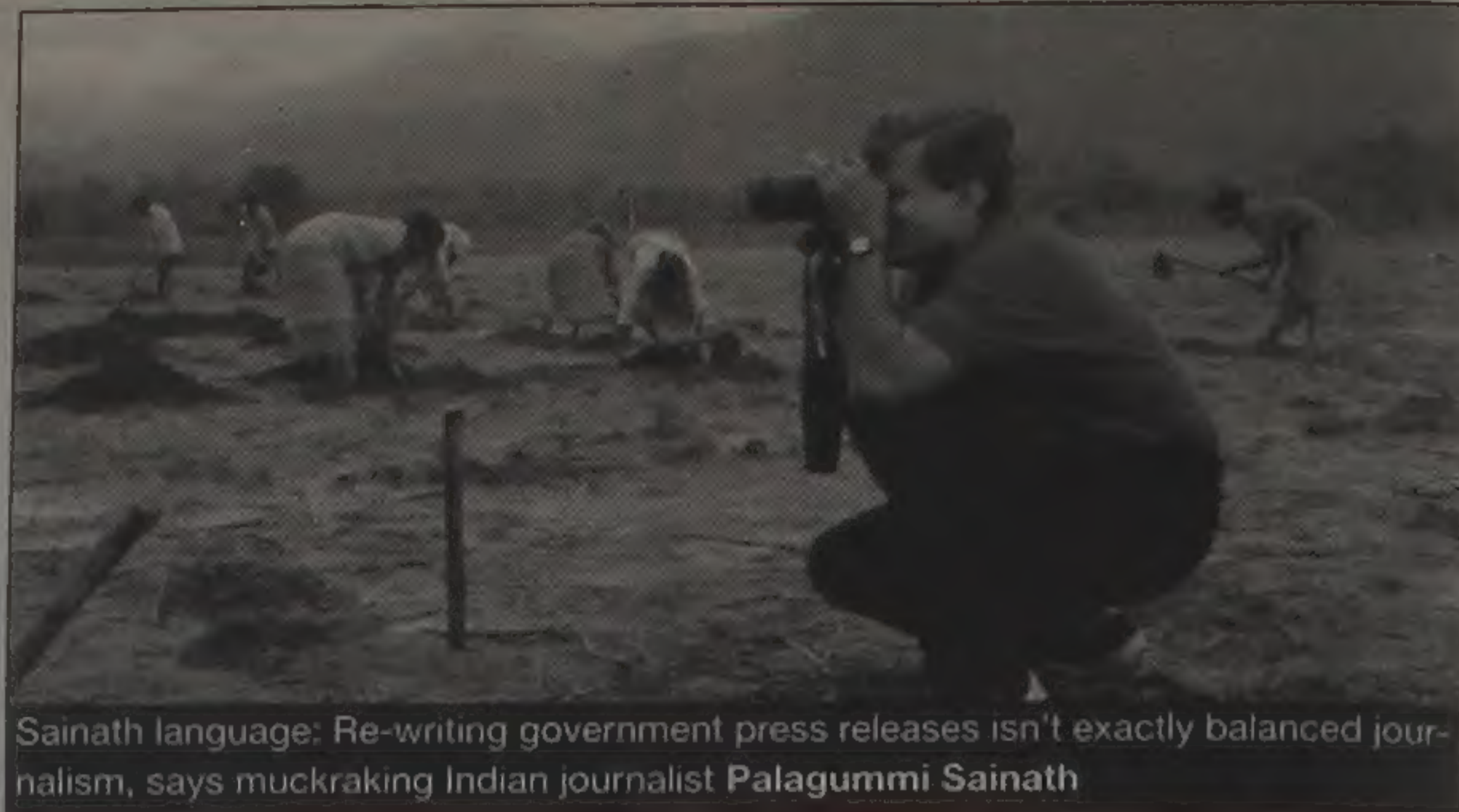
Is it confined to "legitimate" news sources? Does legitimate mean mainstream? Who makes the rules about things like taste and balance? And who is entitled to call themselves a journalist? According to Sainath—who quit a well-paying job and a promising career with the *Times of India* to write freelance stories about his country's poorest, most oppressed people—anyone can. "Any citizen who wants to participate in a media debate should be able to do so," he says. "A journalist is a generalist."

There are some dangers with an outfit like Indymedia. All this freedom of speech for anyone with a computer and an Internet connection can provide venues for hate, profanity or, worse, long-winded sanctimony, he says, where content is read by the converted and ignored by wider audiences. While he supports the free and democratic structure of Indymedia, Sainath urges aspiring journalists to develop skills and internal codes of

conduct so they have the tools to craft interesting, honest portrayals of people and issues they feel passionate about.

"One of the greatest qualities of alternative journalism is irreverence," he says. "Freewheeling journalism is very good, but you also have to learn from your experiences. You need discipline. After all, you want people to listen." That means learning how to do reliable research, how to use a camera, how to interview people and develop-

ing areas of specialty. But that's easy, he says. What can't be learned is the passion, the will and the sense of duty toward democracy. That comes from the heart. "They're coming out of movements," he says, of Indymedia contributors. "The best journalism will come out of movements, because you stand for something." What remains to be seen is whether Indymedia, born out of Seattle, can exist and grow beyond the movement. ☐



Sainath language: Re-writing government press releases isn't exactly balanced journalism, says muckraking Indian journalist Palagummi Sainath

TOM the  
DANCING  
BUG

by  
RUBEN  
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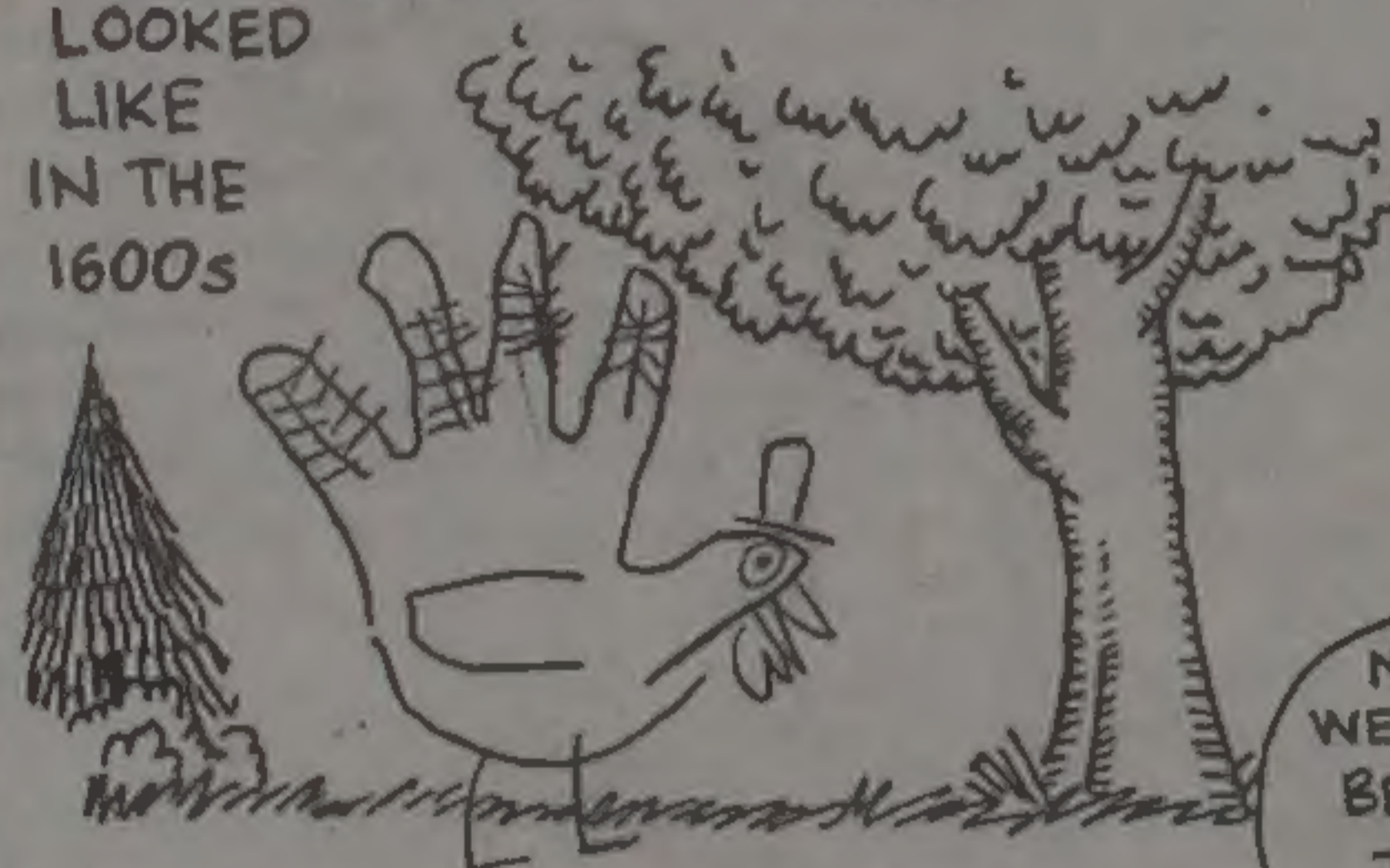
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HUH!

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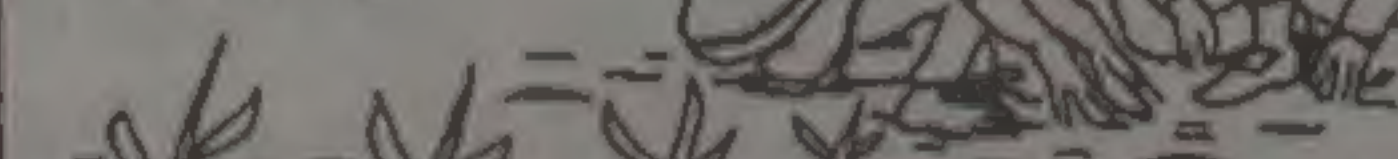
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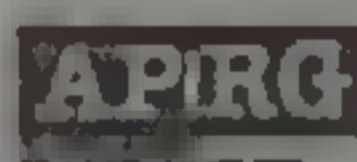
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## MOBY LIVES



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BY DENNIS LOY  
JOHNSON

### Pi in the face

You've got to admit it's an unusual premise for a book: a little boy survives a shipwreck and winds up sharing a lifeboat with a large, predatory cat that talks. Sound familiar?

Well, if you're thinking it's the premise of one of the most talked-about novels of the year, *Life of Pi* by Yann Martel, last month's winner of the Booker Prize, you're right. But it also turns out to be the plot of book called *Max and the Cats*, by esteemed Brazilian writer Moacyr Scliar... which was published in 1981. Stranger still, Martel even thanks Scliar in an author's note in *Pi*. And, in interviews, when asked how he dreamed up such a plot, he readily points to *Max and the Cats*.

"This is how it happened," Martel writes in an e-mail interview with Orin Judd at BrothersJudd.com. "Ten years ago. Review in *New York Times Book Review* by John Updike of a Brazilian novel by one Moacyr Scliar.... Not a good review. Did nothing to Updike. But premise sized in my mind. I thought, 'Man, I could do something with that.'"

And he did: changing what was a black panther in Scliar's book into a Bengal tiger in his. The rest is now history. The problem is that it's history repeating itself, say some very annoyed Brazilians. According to a *New York Times* report by the paper's man in Rio, Larry Rohter, "The literary press here is suddenly awash in indignant accusations that Mr. Martel... is guilty of improperly 'copying' or 'borrowing' from the work of one of Latin America's most distinguished novelists." In fact, it's the most recent example of a long string of indignities, according to some.

For instance, Brazilian critics "have long claimed... Daphne du Maurier's 1938 novel, *Rebecca*, was plagiarized from Carolina Nabuco's book *The Successor*, published here in 1934," reports Rohter. "The novels have identical plots and even some identical episodes." Nabuco, apparently, translated her book into French and sent it to a publisher in Paris... who subsequently published du Maurier's *Rebecca*.

Then there were the "striking similarities" between British rocker Rod Stewart's "Do Ya Think I'm Sexy?" and Brazilian singer Jorge Ben's "Taj

Mahal," says Rohter. That one got settled out of court. "Similar complaints of plundering have been expressed here about pop artists ranging from Paul Simon to Talking Heads," adds Rohter. But it's one thing—one fairly obvious thing—to steal a tune. Is it a crime to recycle literary ideas?

Clearly, Martel thinks it's okay. He told his hometown newspaper, the Toronto-based *Globe and Mail*, that he doesn't "feel like a fraud." But, as if aware of how fine a line it is, he also claims he's never read Scliar's book. In interviews, he keeps citing that "very lukewarm review by John Updike" in the *New York Times*, as he told the *Guardian*, that "oozed indifference," as he told [Powellsbooks.com](http://Powellsbooks.com). Making the line all the finer, however, is the fact that Updike says he never reviewed the book, and the only review of it that appeared in the *Times*, by Herbert Mitgang, is not "lukewarm" at all—it's a rave.

Still, even if Martel's lying and he did read the book, does it matter? I'm reminded—to return to the idea of plundered music for a moment—of a

## Life of Pi



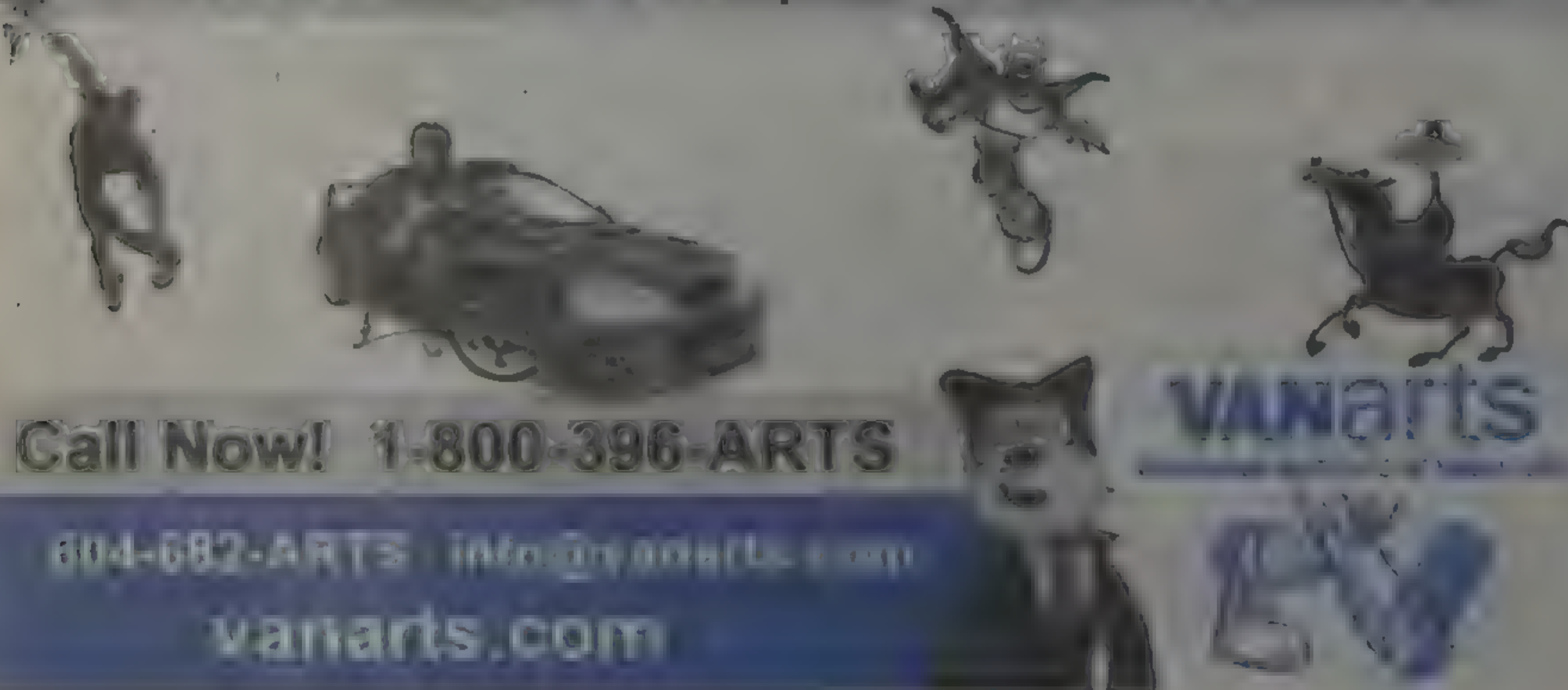
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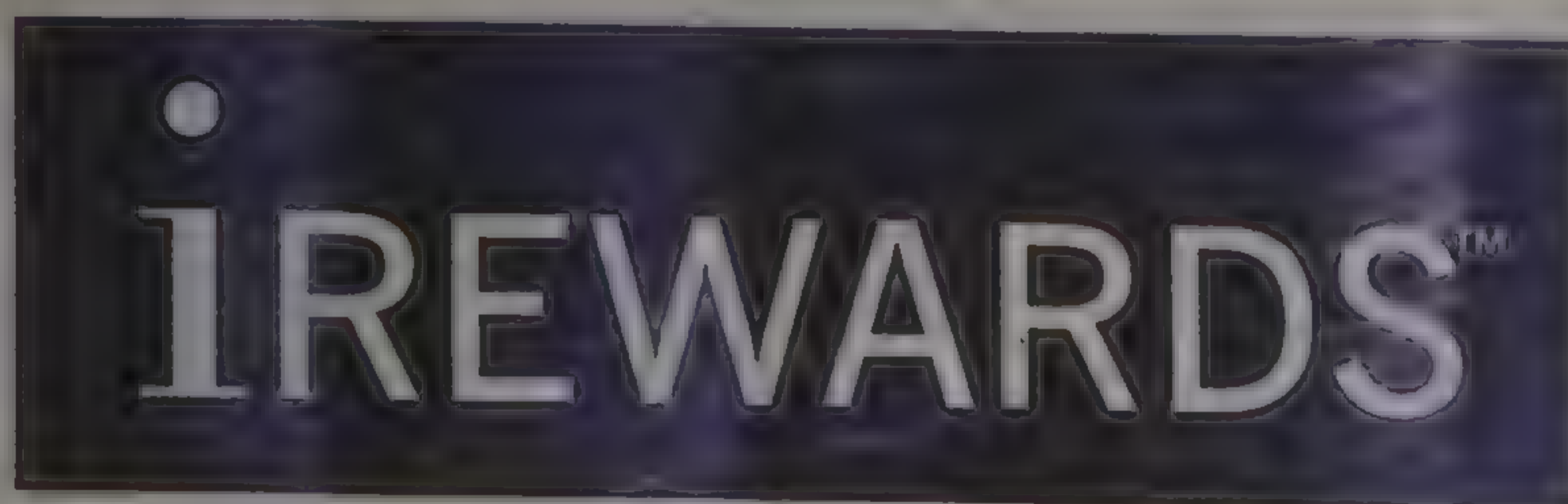
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John Lennon quote. Asked if he minded the fact that his songs were regularly ripped off, he said, "Well, there are only eight notes to go around." Likewise, it's often said there are only so many plots in literature—boy meets girl, boy loses girl, boy does or doesn't get girl back, for instance. And to a certain extent it's true. But a talking predator cat on a life raft? And what does Scliar think about it all?

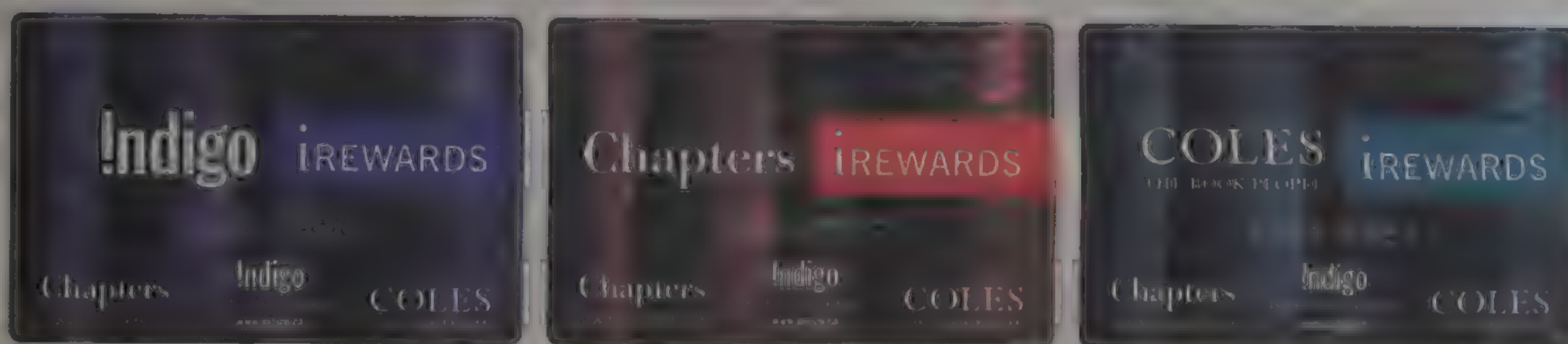
He told the *Times*, "In a certain way I feel flattered that another writer considered my idea to be so good, but on the other hand, he used that idea without consulting me or even informing me. An idea is intellectual property." Still, even though he's getting "deluged with telephone calls and e-mail messages expressing outrage at the situation," Scliar says he plans to read the book before deciding whether to sue.

As for Martel, he is said to be travelling and unavailable for comment. There is no confirmation, meanwhile, that his next book is about a crazy, peg-legged ship's captain pursuing a big, white whale named Toby. ☐



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## IN THE BOX

The Elephant and Castle on Whyte's

BY DAVID YOUNG  
AND JOHN TURNER

Maybe it's true. The Oilers are looking better. Last week offered up a win against St. Louis (5-0!), a loss to the Los Angeles Kings (4-1) and a win over the Chicago Black Hawks (3-1). Oiler pundits Dave and John discuss the week's action.

**John:** After Edmonton beat St. Louis 5-0 last Friday at least two people at Skyreach Centre came up to me and said, "Now, who was that team and what have they done with the Oilers?" Now, that's not fair. I'm the one who's supposed to be criticizing the Oil! Seriously, though, the Minnesota Wild have gotten off to an incredible start this season, winning games that would have given great longshot odds on SportSelect and not once did I hear someone say, "Who is that team and what have they done with the Wild?"

**Dave:** Hey, at this point last season both Edmonton and Calgary were looking as strong in the standings as Minnesota appears now. Things change. But what bothers me is the Oilers are really having an identity crisis. It's as if the team meets before games and decides if they'll play the way they're capable of playing or if they'll just put in a token appearance. The wins have been impressive but the losses have been bru-

tal. If you have a choice in life to be great or crappy, why choose crappy?

**John:** I think I know why Edmonton won that game against St. Louis. My mother watches very few hockey games, but she did watch the game on Friday night. That was the first game she watched this season and not only did the Oil win, but they played awesome too. The following night Edmonton played Los Angeles and the game wasn't televised so I know my mom didn't watch it. Well, Edmonton lost that game and they didn't play nearly as well as the night before. Maybe if I can convince my Mom to watch all the televised games this season, the Oilers will make the playoffs.

**Dave:** Let's get a satellite dish to your mom's house pronto. Anything helps. I didn't get to see the L.A. Kings game at all, but I didn't miss much, apparently. I did hear Janne Niinimaa's goal was a numerologist's dream, though. Get this. Niinimaa wears #44. The goal was scored at 4:44 of the first period. It was Niinimaa's fourth goal. L.A. went on to score four goals against the Oilers. There are four Ns in "Janne Niinimaa." (It seems like there are four Is as well.) And the goal was all four—er, I mean "for"—nothing. The Oil lost 4-1. And it was November 16—and four times four is 16. Spooky.

**John:** That game just flew by. It was over in two hours and 20 minutes, but

as someone pointed out to me, the reason for the speed was the fact that the game wasn't televised—thus no commercial breaks. The effort was there from the Oil but they were just a half-step out of sync and lost. Anyway, let's move on to a topic that we've ignored so far this season and that's the netting they've now constructed behind the goals to protect fans from errant flying pucks. I have to admit that while watching the games from the press box you don't really notice the netting is even there. But when you pick up the binoculars to check out the talent behind the goal areas, you notice it. It's the same effect as drinking a half-dozen beers—you think you're looking at a hottie but you're not sure. The only difference is, with beer you don't really care.

**Dave:** Speaking of the net, (I'm attempting a tidy segue here) Steve Staios managed to find the net in two of the prettiest goals so far this season. The first was his "deke-o-rama" against Boston early in the season. But his timely tap into the open side of the net for a shorthanded goal against Chicago Tuesday was a beauty as well. I love the way Staios plays. Ethan Moreau as well. Hard work does pay off. Maybe one day I'll apply that maxim to my own life. I'm certainly not teeming with natural talent.

**John:** Don't go all crazy on me, Dave. The Oil didn't get a lot of shots against Chicago and won the game on the strength of two shorthanded goals. Incidentally, the last time Chicago gave up two shorthanded goals was against Edmonton back in 2000. It wasn't one of the Oilers' strongest games, but they did get the win. In fact, during the third period when Edmonton had a four-minute power play, they disappointed me (and the crowd) by throwing the puck away in their own end—a maneuver as dangerous as mentioning the name Jiri Dopita in the presence of one of the Oiler owners.

**Dave:** Speaking of Dopita, at \$1,750,000 a season, he cost each Oiler owner (based on 38 owners) roughly \$50,000 each. Over 13 games, assuming that's all he plays this year, he cost each owner approximately \$3,500 per game. That's the current value of Dopita bread. ☹

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## Going rental

Rattled and ancient bones for our man in Mexico

By JOSEF BRAUN

YUCATAN PENINSULA, MEXICO—I was sitting in the passenger seat of a rented Nissan, driving through the country near the Ruta Puuc. We were coming from Ticul, passing intoxicatingly fragrant basil fields, and I was trying to take photos of the fecund landscape by sticking my Instamatic over the roof and shooting at random in the fading light.

The rear of the vehicle rattled like the doors were going to fall off.

The temperature gauge jumped spastically. The air conditioner was emitting blue smoke in great plumes. (And this Nissan cost \$70 Canadian to rent for a single day—the cheapest deal I could find!)

We were late for a meeting in Merida. To lend some humour to the situation, I was impersonating this Mexican midget singer I like. He's got this corny song called "Somos Novios" ("We Are Boyfriend and Girlfriend") that's easy to make up dumb lyrics to in my rudimentary Spanish. But my friend driving—a lifelong citizen and veteran road warrior of Mexico City—would reach over and cover my mouth with her right hand while maneuvering the wheel and smoking a cigarette with her left, barrelling at high speed along the narrow dirt road littered with gaping holes, burning garbage, necking teenagers, stray dogs and possibly drunken cyclists. I thought she was going to kill us both. I stopped singing. After I resumed breathing and started to relax, I fell silent, hypnotized by the road and the Willie Nelson songs stuck in my head. It was great.

### The okay corral

These trips throughout the humid, archaeologically rich Yucatán peninsula constitute the bulk of my favourite memories of my time in Merida. Honestly, the city itself is nothing to get excited about. The architecture's okay, the restaurants are okay, the markets and galleries are okay. Everything is okay. On Sat-

urday nights they close traffic access to downtown and okay bands play and you can dance right there in the street and that's quite fun. But really, the reason you stay in Merida is to use it as a base for excursions outward. And the best way to get around—if you've got the dough or gather friends to share costs—is in a rented car.

The bus tours are tempting to see lots on the cheap, but you'll want to visit archaeological sites like Uxmal, Labna and the awesome, unmissable, sprawling Toltec-Maya ceremonial city of Chichen Itza at your own pace. With Chichen Itza in particular, you may want to be

picky about what time of day you visit—the site is visited by more

than 5,000 tourists a day, usually in the afternoon. And, in case you can't picture it, that's a lot of goddamn tourists to pretend aren't there as they search for convenient taco stands and complain that there's no porta-potty inside the Pyramid of Kukulcan.

Of course I didn't need to visit archaeological zones to see ruins on this journey. The peninsula was devastated by hurricane Isidore in September and the painstaking recovery is still underway. I spent Halloween driving around Telchac Puerto, one of the seaside towns ravaged by Isidore, with a pair of photographers from Mexico City. Flattened palm trees surrounded us. Where there once was a 170-metre-long pier, there's now a few twisted concrete forks where black birds perch ominously. Where there was a coast lined with hotels, retail establishments and people's homes, there's now rubble. In one building, reduced to three walls and a fragment of ceiling, I found a rusted-out typewriter, its guts strewn out behind it as though frozen in the moment of being slammed against a wall. It was an eerie, gloomy day, but kids were playing, women were sifting through the shell-covered beach and men were fishing.

On the way there, we visited an old salt mine, the surrounding fields flooded with red, mineral-rich water. The road was going one way, but Isidore was taking the perpendicular route. Enormous chunks of highway lay scattered everywhere. We had to take an alternate route

when we hit the spot where the road disappeared completely.

### Black like your... rocks?

The following Saturday was Mexico's Day of the Dead. I travelled with a group of invited artists to Chemax, where a lovely local family fed us a delicious *pavo en relleno negro*, my favourite Yucatecan dish (turkey in a black sauce that kind of tastes like rocks—but in the best possible way). A soccer team was

gearing up to play rock music in the street while we went to witness a ceremony conducted in Mayan, where a man stood before a colourful altar of offerings and performed a soothing ritual before handing out bits of sweet potato to everyone present.

Afterward, we wandered in the cemetery, where townsfolk gathered to visit their departed loved ones, drink, sing and converse. Cliché or not, it was here that the key difference between our two cultures

becomes most clear—the ease with which families made themselves at home among the dead. In the poorest gravesites along the perimeter, the tombs were often just lidless wooden boxes, a jumble of bones crammed inside, the skulls poking over the edge to say hello.

I asked a Mexican friend if she thought it would be okay for me to make a photo. She shrugged and said why don't you ask your subject. So I asked and I waited. I never heard a no. ☺

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## The Clinton administration

We talk clothes and hairstyles with P-Funk godhead George Clinton

By JULIANN WILDING

**G**eorge Clinton is sitting across the table from me, eating a plate of fruit. He has just come offstage after completing a three-and-a-half-hour set at a gig in Calgary—and after having driven here straight from a Vancouver concert the previous evening, he's now damn-near exhausted.

At 61 years old, the man is an icon of his own making, a pop-culture antihero who's marking his fourth decade as the godfather of a genre he basically created: P-Funk. Born in Kannapolis, North Carolina on July 22, 1941, Clinton worked at

and then owned a barbershop in New Jersey during the early '50s where he straightened hair—this was a time when everybody wanted "the wave." It was there that he formed the Parliaments in 1955, a group whose 1967 R&B hit "(I Wanna) Testify" began the revolutionizing of R&B that eventually led to the creation of a genius strain of music that can only be described as psychedelic funk-rock.

### style

Clinton's public persona has been anything but serious, and yet his Parliament/Funkadelic machine was often surprisingly provocative and subversive, ruling black music for four decades with its unapologetically libertarian attitudes and its celebration of guttural, visceral, primal instincts. Assessing Parliament/Funkadelic's power and influence is nearly impossible; but addressing the style of a

band that's worn everything from fitted suits to leather clone costumes to diapers and wedding dresses is slightly less daunting. *Vue Weekly* got a chance to sit down with Clinton and get his thoughts on what style used to be, what it is now and where he stands on the future of funk.

**Vue Weekly:** What's that you're wearing tonight?

**George Clinton:** (*gesturing toward his long, decorated, beige bathrobe*) There's my coat....

**VW:** I thought it was a housecoat when you first came on.

**GC:** It is.

**VW:** Do you say housecoat or bathrobe? We have this argument....

**GC:** It's all the same. Smoking jacket—that too.

**VW:** How about "dressing gown"?

**GC:** Mmm-hmm. We had a guy that used to wear a wedding gown. Once a funk, always a delic.

**VW:** Did working in the barbershop in Jersey from such a young age instill any permanent ideas in you about style?

**GC:** Well, I was getting everybody coming into the barbershop in any kind of way, and leaving where they're, like, all cool. Somebody'd come in looking like a bum, but when he went out, everybody thought he was cool, whether he was a garbage-man or a preacher. So to me, style is just a façade, if it's for backstage or it's for entertainment or it's for yourself.

**VW:** How would you explain the transition between wearing the flared pants of the '60s to the more elaborate costumes of P-Funk?

**GC:** Time to change up. We couldn't go back to the glitter of those suits, so we had to look like we had money. So we bought the spaceship, we bought leather and now hip hop came along and we had to change again—we had to look like bums again. Now we gotta change again. We gotta change before the styles change too. Soon as we hear our parents say, "I hate somethin'," that's what we rush to do. So someone say, "I hate the way they dress," we rush to dress like that.

**VW:** Didn't you guys start the whole camouflage thing too, with all the army gear and everything like that?

**GC:** On "One Nation Under a Groove," we went and bought all the army-navy pants, they were three dollars apiece then. Then every time you went there it was sold out, you had to go three-quarters out to get a pair.

**VW:** Do you think that you've had an influence on some of the styles that are starting to come back



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these days?

**GC:** Yeah, a lot of Funkadelic, the clothin' that's bein' worn now, what do you call it, '70s styles, we pretty much started it in the '70s. We didn't necessarily wear the styles that were the styles, though—even from the '60s we started wearing the bell bottoms and plaid and stuff. It's corny as hell now.

**VW:** What do you notice as being different between what's considered "stylish" now as opposed to 30 years ago?

**GC:** Now, everything's got to have a brand name. That was something that we would *never* do. Not in the '50s, and we would *never* do that in the '60s. I think that we're to be sure that the government is hip to

child psychology. So they get in there on purpose. Anything that parents hate, kids tend to love. So if they pretend to hate something, they can get children to buy anything. That's why drugs got so popular—"Just say no."

**VW:** How would you define style?

**GC:** I think it's the agreement, agreement of a look. There's somebody who brings it on, and usually local customs or neighbours' or city style, and just agreed-upon image—or *unagreed* upon.

**VW:** And unique individual style, what would you say defines that?

**GC:** Personality, then, or just being high or being broke or being rich. Just being home to cash flow, money or state of mind or all kinds of creative feelings and that, essentially.

**VW:** Where are you heading now, as far as style is concerned?

**GC:** Now I'm lazy, so I don't know. My hair's got this thing and I don't comb it. I tell everybody, if some of 'em act like I'm not gonna make it as an entertainer, "Does it look like it's over for me? Then remind me to cut this shit offa my hair, 'cause it looks like Baby Jam." But as long as I'm thinking I'm gonna make it, that I got something, if I'm thinkin' I'm gonna go on, you'll probably see me with this on. If you see me with it off, as far as I can think, then my career's over.

In typical George Clinton style, he then asks and answers his own last question: "If you're gonna ask, 'Am I wearin' drawers?' the answer's no." ☺



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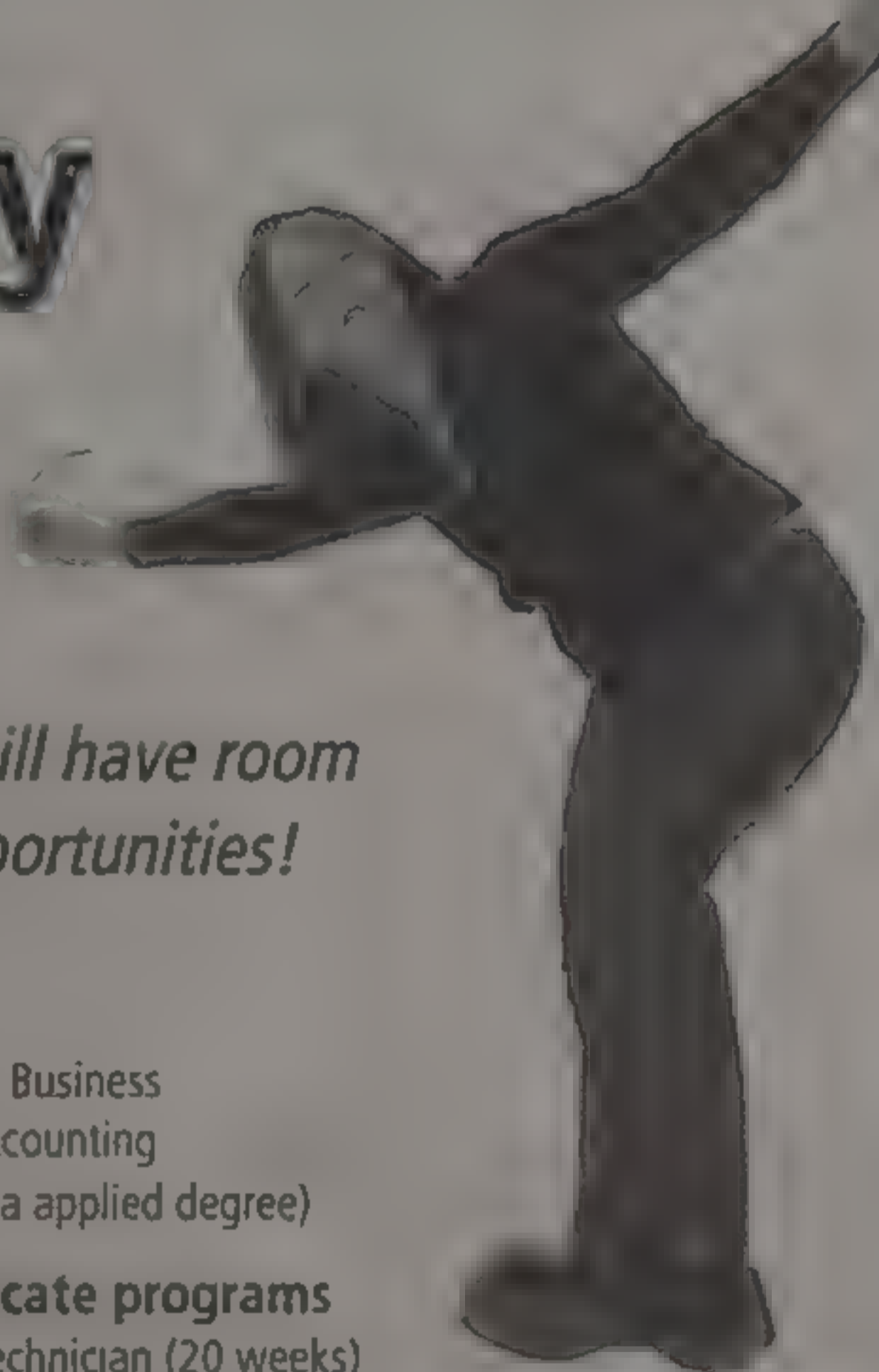
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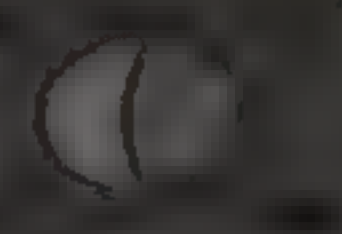
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**Oscar's Steakhouse & Deli** (10020-101A Ave., 990-1043) Steak, seafood and Edmonton's finest smoked meat sandwiches. \$\$

**Pradera Café** (10135-100 St., 493-8994) Prime rib Fridays. Chateaubriand Saturdays (carved table-side). Sundays (7am-2pm): New & improved \$14 breakfast buffet. \$\$

**Precinct 55** (5552 Calgary Trail S., 432-5550) Red eye breakfast, Wednesday wing night, Sunday smorg, homemade cooking. Licensed, Happy hour, smoking. \$

**Rosie's Bar and Grill** (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. Non-smoking restaurant with smoking lounge. \$

**Shecky's** (7623 Argyl Rd., 426-8983, #100, 10130-103 St., 424-8657) Real food, real fast. Terrific Italian dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. Smoking. \$

**Squires Pub/Starvin' Marvin's** (10505-82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as happy hour from 4-8 pm. ([www.squirespub.com](http://www.squirespub.com)) \$

**Staccato's Soup, Stew and Chili Bar** (9082-51 Ave., Southgate Mall, Commerce Place, 466-5062) A Canadian fresh food company, serving the best soups, stews and chilis by Canyon Creek Soup Company. No MSG or preservatives. Non-smoking. \$

**The Tea House** (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast. Antiques, local arts and crafts and unique gifts to browse around. Breakfast and lunch \$; dinner \$-\$\$ Non-smoking.

**Temptationz Night Club** (10045-109 St., 441-9944) Our kitchen opens for business at 11:00 am and is open until 7:00 pm. We have great open-grill food as well as pastas and Caribbean cuisine via N'JOY catering. \$\$

**Unheardof Restaurant** (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. Non-smoking. \$\$\$

**Urban Lounge** (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome homemade burgers. \$

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# DISH WEEKLY

Continued from previous page

**The Village Café** (11223 Jasper Ave. 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stirfries. Non-smoking. \$\$

## CHINESE

**Blue Willow** (11107-103 Ave., 428-0584) Great food, great service and great non-smoking atmosphere. \$\$

**Double Greeting Wonton House** (10212-96 St., 424-2486) The rock 'n' rollers choice. Try a spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago concoction. Smoking. \$

**Man's Café** (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stirfry. Smoking. \$\$

**Marco Polo** (#206, 9700-105 Ave., 428-3388) The classiest Chinese restaurant in Edmonton. Smoking. \$\$

**Noodle Noodle** (10008-106 Ave., 422-6862) The best dim sum in Edmonton. Non-smoking. \$\$

**Shangri-La Restaurant** (14927-111 Ave., 487-6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat, entrées, appetizers, desserts. \$\$

**Xian Szechuan** (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. Non-smoking. \$\$

## CONTINENTAL

**Clantro's on 111th** (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened catfish or mini rack of lamb. \$\$

**David's** (8407 Argyll Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. \$\$

**Franklin's Inn Dining Room** (2016 Sherwood Dr., Sherwood Park 467-1234) All-day breakfast and a great selection of all your favourites. \$-\$\$

**The Grinder** (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. Smoking in the lounge. \$-\$\$.

**Mayfield Grill** (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. Smoking in the lounge. \$\$

**Richie Mill Bar and Grill** (10171 Saskatchewan Dr., 431-1717) Century old fieldstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. \$\$-\$\$\$

**Sidetrack Café** (10333-112 St., 421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café kitchen will do it for you. Smoking in the lounge. \$-\$\$

**Teak Room** (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs. Non-smoking. \$\$\$

**Turtle Creek Café** (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stirfries, pasta and more. Non-smoking. \$\$

## EAST INDIAN

**Jalpur** (3005-66 St., 414-1600) A small establish-

ment with great cuisine. \$\$

**Jewel of Kashmir** (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India.

**Khazana** (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Smoking in the lounge. \$\$

**New Asian Village** (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. Smoking. No minors. \$

**Spicey House** (9777-102 A Ave., Canada Place (Food Court), 425-0193) Veg and non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

## EUROPEAN

**Continental Treat** (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. Non-smoking. \$\$

**Madison's Grill** (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. Non-smoking. \$\$\$

**Restaurant Moscow** (104, 14315-118 Ave., 455-7677) Try Russian dishes like borscht and meat dumplings in the warm atmosphere and listen to Russian music. Non-smoking. Lunch \$. Dinner \$\$.

**The Russian Tea Room** (10312 Jasper Ave., 426-0000) Romantic, quiet restaurant in the heart of downtown. Best cheesecake in town. European and Ukrainian cuisine. Palm readings daily. Non-smoking and smoking. \$\$-\$\$\$

## FRENCH CUISINE

**The Blue Pear** (10643-123 St., 482-7178) Open Weds-Sat. The Blue Pear serves a French style five course prix fixe menu that changes every two weeks. The current menu can be viewed at [www.thebluepear.com](http://www.thebluepear.com). Reservations are highly recommended. \$\$\$

**La Boheme** (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. \$\$\$

**Café Amandine** (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday. Non-smoking. \$

**The Crêperie** (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. Non-smoking. \$

**Three Musketeers** (10416-82 Ave., 437-4239) The heart of a French creperie with an adventurous soul! Experience our specials in a unique environment. Non-smoking. \$\$

**Normand's** (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. Smoking in the lounge. \$\$

## GREEK

**Grub Med Ristorante** (17 Fairway Dr., 119 St. & 37 Ave.) Edmonton's finest Greek restaurant. Open for dinner at 5 p.m. \$\$-\$\$\$

**It's All Greek to Me** (10127-100A St., Rice Howard Way, 425-2073) Delicious spanakopita with fine Greek wines. Beautiful Greek atmosphere. Smoking. \$\$

**Koutouki Taverna** (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek

food in Edmonton, prepared by the original Gianni himself. Smoking. \$\$

**Symposium on Whyte** (10439-82 Ave., 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. Non-smoking. \$-\$\$

**Sytaki Greek Island Restaurant** (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. Smoking in the lounge. \$\$

**Yiannis Taverna Restaurant** (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere. Non-smoking. \$\$

## IRISH PUB

**Celli's** (10338-109 St., 426-5555) A great variety of pub food and drinks. Smoking. \$-\$\$

**The Druid** (11606 Jasper Ave., 454-9928) The best pub food, drinks and industry night in Edmonton. Features authentic Irish entrées and daily lunch specials. Smoking. \$-\$\$

**O'Byrne's Irish Pub** (10616-Whyte Ave., 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near-famous Irish breakfast. Our menu changes daily, so please come in and indulge in the experience. Smoking. \$-\$\$

**Scruffy Murphy's Irish Pub** (Whitemud Crossing, 4211-106 St., 485-1717) Traditional Irish fare plus pub favourites. Half-price appetizers during happy hour. Smoking. \$-\$\$

## ITALIAN

**Allegro Italian Kitchen** (10011-109 St., 424-6644) Italy comes to Edmonton, with great atmosphere and even better food. \$

**Bruno's Italian Restaurant** (9914-89 Ave., 433-8161) Quiet, one of Edmonton's best-kept secrets. Smoking. \$\$

**Chianti** (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$\$

**Eastside Mario's** (2104-99 St., 488-8938) All you can ask for in Italian cuisine. \$\$

**Flore Cantina Italiana** (8715-109 St., 439-8466) Good, affordable, restaurant off campus. Non-smoking. \$

**Il Portico** (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. Non-smoking. \$\$\$

**Italian Kitchen Restaurant** (69 Ave., 178 St., Callingwood Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine Alfredo to dishes such as steak Diane. Non-smoking. \$\$

**Italix Ristorante Italiano** (512 St. Albert Trail, St. Albert, 459-8090) Delicious homemade Italian food \$\$

**La Spiga** (10133-125 St., 482-3100) In the heart of High Street. \$\$\$

**The Old Spaghetti Factory** (10220-103 St., 422-6088) Heaping plates of spaghetti served with our patented thick, tasty sauce. Non-smoking. \$\$

**Pappa's** (4702-118 Ave., 471-5749) A fine Italian family restaurant. Non-smoking. \$\$

**Piccolino Bistro** (9112-142 St., 443-2110) Beautiful, uncomplicated Italian fare in an appealing environment. \$\$

**Sicilian Pasta Kitchen** (11239 Jasper Ave., 488-3838; 805 Saddleback Rd., 435-3888) Two great locations, one mission. Great Italian cuisine. \$\$

**Sorrentino's** (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic



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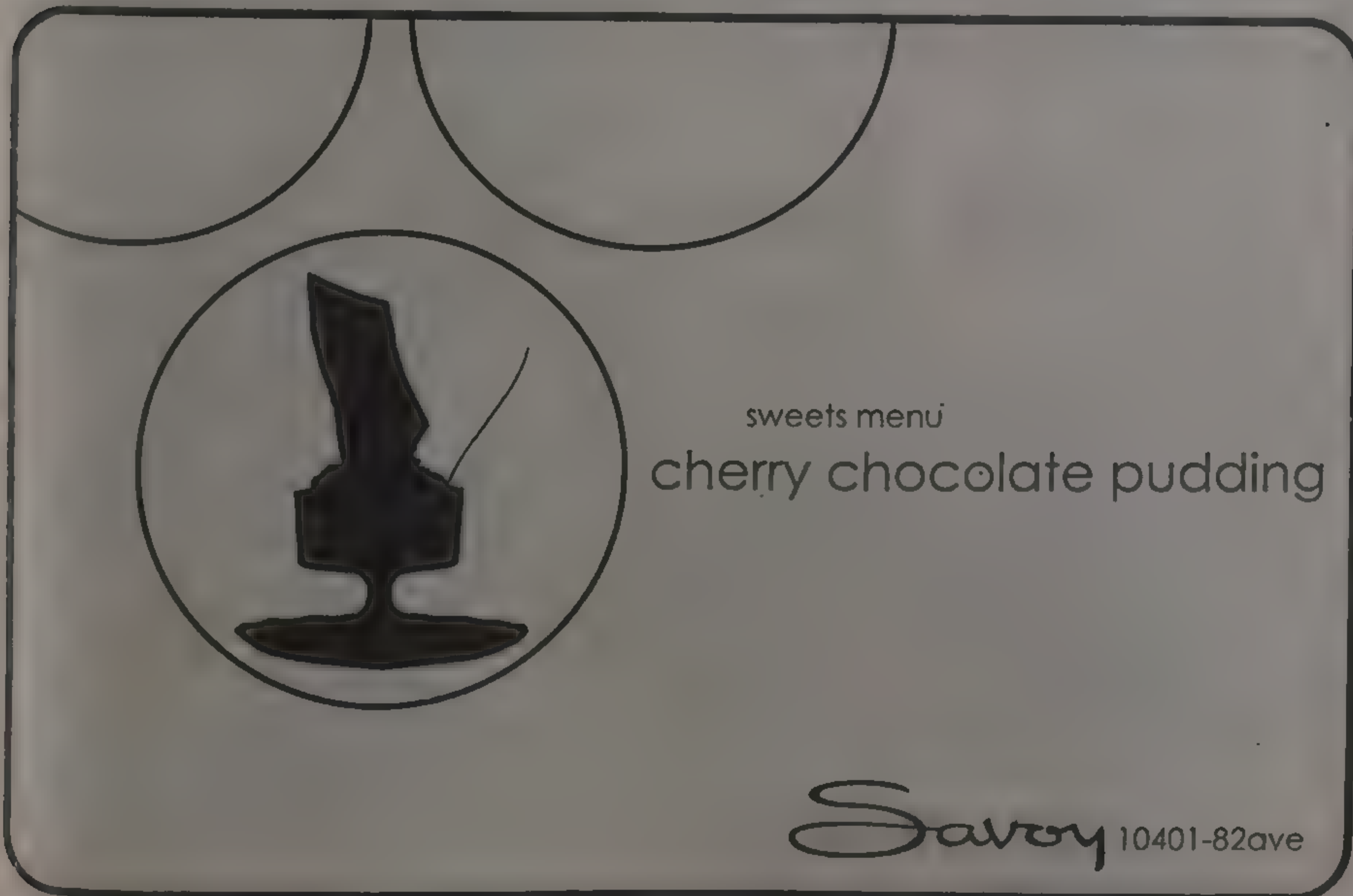
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## DISH WEEKLY

Continued from previous page

Italian fare. Non-smoking. \$\$

**Sorrentino's Whyte Avenue** (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrees. Smoking in the lounge. \$\$

**That's Aroma** (11010-101 St., 425-7335) The garlic specialists, offering fine Italian cuisine. \$\$

**Tin Pan Alley Pasta House & Winery** (4804 Calgary Trail South, 702-2060) Pasta by day, party by night! Edmonton's hottest new restaurant for delicious and affordable pasta. Smoking in the lounge. \$\$

**Tony Roma's** (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. Non-smoking. \$\$

**Zenari's on 1st** (10117-101 St., 425-6151) Enjoy eclectic Italian food in an intimate funky atmosphere. Dinner or drinks, featuring live jazz every weekend. Wheelchair accessible. Non-smoking. \$

### JAPANESE

**Furasato** (10012-82 Ave., 439-1335) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun. Non-smoking. \$\$

**Kyoto** (10128-109 St., 420-1750; 8701-109 St., 414-6055) A varied selection of sushi & entrees. Try our tatami rooms. \$\$

**Mikado** (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. Non-smoking. \$

**Nagano Japanese Cuisine** (10080-178 St., 487-8900) Authentic Japanese food. Extensive menu choices from sushi to pan fried dumplings and teriyaki beef or chicken. Open for lunch and dinner. \$\$

### KOREAN

**Korean Bul-Go-Gi** (8813-92 St., 466-2330) Authentic Korean style barbecue. Licensed & take-out. \$\$

### LATIN

**Valparaiso Latin Canadian Club** (10816-95 St., 425-5338) Great Latino food! Great Latino music! Open Thursday, Friday and Saturday at 7 p.m., Sunday at 3 p.m.. Free tango lessons on Thursdays. \$

### LEBANESE

**Parkallen Restaurant** (7018-109 St., 436-8080) Multiple-award winning restaurant and menu. Authentic Lebanese cuisine offered in an elegant atmosphere. Large extensive wine list with rare Lebanese and French classics. Reservations recommended. \$\$-\$\$\$

**Sahara Sands** (8120-101 St., 433-3337) Try the best of Lebanese and Mediterranean food. \$\$

### MALAYSIAN

**Tropika** (6004 Calgary Trail S., 439-6699) Malaysian cuisine with eclectic style served for lunch & dinner. \$\$

### MEDITERRANEAN

**Valentino's Restaurant** (Bourbon Street, West Edmonton Mall, 444-3344) Valentino's offers great food. Steaks, gourmet pizzas and pasta, with a touch of Mediterranean cuisine. Smoking and non-smoking. \$\$-\$\$

### MEXICAN

**Julio's Barrio** (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. Non-smoking. \$

### MONGOLIAN

**The Mongolian Grill** (10104-109 St., 420-0037) Fun, creative Mongolian barbecue. You select the meats and vegetables, we'll prepare them. \$\$

### PASTRY SHOP

**Alain Patisserie** (9925-82 Ave., 988-9312)

Quality French breads and pastries. Also serving sandwiches, quiches and specialty coffee. Non-smoking. \$

### PIZZA

**Funky Pickle** (10441-82 Ave., 10835-Jasper Ave., 17104-90 Ave., 433-FUNK(3863)) Best Pizza, *Edmonton Journal* Summer Reader Survey, 1996-99; Golden Fork Award, 1999-2000; *Edmonton Journal* four-star rating. \$

**Park Lounge & Sports Bar** (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park, 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! \$-\$\$

**Parkallen Pizza** (8424-109 St., 430-4777) Multiple-award winning. Same owner/operator since 1986. Serving up Edmonton's finest pizza, Lebanese salad and donairs. \$-\$\$

**Pharos Pizza** (8708-109 St., 433-5205) World-famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye—it's our speciality. We also offer small dishes for individuals. Non-smoking. \$

### PUBS

**Billy Budd's Lounge** (99 St. & Argyle Road, 436-0439) We offer an extensive food menu, 5 draft lines and a large selection of beer favorites. For entertainment we have 3 pool tables, darts, 7 VLT's and a big screen TV. Smoking and non-smoking. \$\$

**Brewsters** (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. Brewery tours available. Smoking. \$\$

**Elephant & Castle** (3 locations: 103 St. & Whyte Ave.; Eaton Centre, 3rd Level; West Edmonton Mall near Entrance #8) Your comfort spot, with a great selection of British favourites—appetizers, burgers, salads and of course the finest British and Canadian beer and single-malt Scotch. Smoking in the lounge. \$

**Gallery Bar** (16615-109 Ave., Mayfield Inn & Suites Hotel) Comfortable, cozy after-hours entertainment. '60s-'80s music at its very best Thur-Sat evenings. \$

**Martini's Bar & Grill** (9910-109 St., 424-7219) Enjoy our 25+ custom martinis, 15+ single-malt Scotch collection, evening steak sandwich specials and selection of craft beers all in an environment conducive to relaxation! Non-smoking restaurant. \$-\$\$

**Nathan's Pub & Grill** (8930 Jasper Ave., 421-4446) Great food, large servings and value for your money. Smoking. \$

**Nicholby's** (11066-156 St., 448-2255) Great, eclectic pub fare. Sandwiches, wings, appetizers. \$

**Pub Paradise Sports Bar** (4225-118 Ave., 471-3526) Edmonton's only Caribbean and continental sports bar. Featuring 11 flavours of wings and the best jerk chicken in the city. Daily specials. Sun, Mon: WWF Wrestling Nite; Wed: karaoke; Fri: Caribbean Night; Sat: Party Nite. \$

**Red Fox Pub** (7230 Argyll Road, 465-7931) Our comfortable pub offers darts, pool tables coupled with a cozy fireplace in a relaxing setting. Sunday we offer happy hour all day, plus free pool. Non-smoking restaurant, smoking in the pub. \$

**The Sherlock Holmes Pubs** (10012-101A Ave., 8770-170 St., 10341-82 Ave., 5004-98 Ave.) For a taste of the good old times, come on in and try our British and continental menu. Recently revised with nearly 20 new dishes, we'll have something to tempt your tastebuds! Daily specials also offered. \$-\$\$

**The Windsor Bar & Grill** (11702-87 Ave., 433-7800) We are open for lunch and dinner and fun all the time. Pizza is our speciality. Prices and fun can't be beat! Smoking. \$

**Yabbo's Boneyard/ The Library** (11113-87 Ave., 439-4981) Our speciality is Saturday and Sunday brunch. We're open for lunch, dinner and after work, to unwind and have fun. Smoking. \$

### SEAFOOD

**Lighthouse Café** (7331-104 St., 433-0091; 5506 Tudor Glen Mkt, 460-2222) Our chefs prepare the freshest seafood in town. Lunch and dinner seven days a week. Patio, licensed. \$\$

**Thomas' Fishermen's Grotto** (9624-76 Ave., 433-3905) Fine dining fish and seafood, featuring the seafood lover's feast for two. Brunch, lunch and dinner. Non-smoking. \$\$\$

### SPANISH

**La Tapa Restaurant & Tapa Bar** (10523-99 Ave., 424-8272) The only Tapa bar in Edmonton! Delicious cuisine from Spain in a casual atmosphere. Specializing in paella and sangria, 24 tapas available. Great menu. The only place to go for a taste of Spain. Smoking in the basement lounge. \$\$

### STEAK AND SEAFOOD

**Mirabelle's** (9929-109 St., 429-3055) One block north of the Legislative Building, this contemporary restaurant specializes in Alberta beef and seafood. Other choices include pasta dishes, lamb, buffalo, veal and fresh fish. The wine list offers a fine selection of wines by the glass or bottle. \$\$\$

**Von's Steak and Fish House** (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood too. Smoking. \$\$\$

### STEAKHOUSE

**Hy's** (10013-101A Ave., 424-4444) Great steaks in a great atmosphere. Non-smoking. \$\$-\$\$\$

**Yeoman's** (10030-107 St., 423-1511) The Beekeeper's steakhouse. Smoking in the lounge. \$\$-\$\$\$

### TAPAS

**Savoy** (10401-82 Ave., 438-0373) Located in the heart of Old Strathcona this intimate lounge offers a beautifully simple dinner menu created by Brad and Cindy Lazarenko of Mise en Place Catering. It offers succulent dishes including an extensive tapas menu. Smoking. \$\$

### THAI

**BanThai** (15726-100 Ave., 444-9345) Awarded certificate of authenticity by the Royal Thai Government with an atmosphere to match. Non-smoking. \$\$

**Bua Thai Restaurant** (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton. \$\$\$

**The King and I** (8208-107 St., 433-2222) The King is back! Amazing selection of dishes—spicy and flavourful. Good enough for the Rolling Stones. Non-smoking. \$\$\$

**Krua Wilai Thai Restaurant** (Sterling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available. Smoking. \$\$

**Thai Orchid Restaurant** (4005 Gateway Blvd., 438-3344) Serving authentic Thai cuisine from 5pm-9:30pm. Western breakfast & lunch served from 7:30-2pm. Non-smoking. \$\$

**Thai Valley Grill** (9403-98 Ave., 413-9556) Thai cuisine done to your liking (mild, medium or spicy hot!) by Sunita in the heart of Cloverdale. Nibble on Som Tum, savour wonderful Pad Thai and much more. You judge the quality. Enjoy your River Valley. Evening dining from 4:30 on. Non-smoking. \$\$-\$\$\$

### UKRAINIAN

**Pyrogy House** (12510-118 Ave., 454-7880) Pyrogies and cabbage rolls just like Baba used to make. Non-smoking. \$

### VEGETARIAN

**Max's Light Cuisine** (7809-109 St., 432-6241) Great vegetarian dishes including delicious vegan entrees and desserts. \$

**Veggie House** (10508-109 St., 423-4426) Vietnamese vegetarian cuisine. Daily lunch specials. Open Wed-Sat, 11-10. Sun-Mon, 11-9. \$\$

### VIETNAMESE

**Bach Dang** (7908-109 St., 448-0288) Vietnamese noodle house. Non-smoking. \$

**Oriental Noodle House** (10718-101 St., 448-5068) Authentic Vietnamese food in a family-oriented environment. \$

**Tran Tran** (1664 Bourbon St., WEM, 440-0070) In the heart of WEM, great Vietnamese food. \$\$

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# Köld presents the extreme Snow Zone

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## The road to hills is paved with good intentions

Snow Zone kicks off another season's tour of area ski resorts

By HART GOLBECK

**W**inter is here, the flakes are just beginning to descend from the heavens and Snow Zone is back once again to inundate you with better and more complete coverage than ever before about local and mountain ski resorts.

As I write this, local hills Snow Valley and Rabbit Hill are open and in the Rockies, Lake Louise and Sunshine are in operation as well, albeit with limited lifts and runs. Still, there does appear to be enough snow to whet the appetites of diehard skiers and boarders alike.

Let's run down the conditions of these various destinations:

**Lake Louise** has been open for a couple of weeks but only with a few runs, so lift tickets are reduced to \$28. This year, Lake Louise will host two World Cup races as the men's circuit rejoins the women who've been com-

peting here for many years. They are calling it Winter Start World Cup 2002 and competitors will be training and competing from November 27 to December 8. More snowmaking equipment has been added to ensure good coverage on race weekend just in case Mother Nature fails to hold up her end of the bargain. The Top of the World quad has been replaced by a "Six-Pack" lift, the first of its kind in the Canadian Rockies. This new lift has a capacity of 2,600 riders per hour and a speedy single ride time to the top of only four minutes.

**Sunshine** opened up last week-

shine is great at snow farming and it won't take them long too get a boarder park built as well.

### Basin jars

**Marmot Basin** is planning for a November 29 opening and, by all reports, conditions are on schedule, with a great snowpack for their base. Marmot has built onto their lift expansion last year, having spent the off-season extensively glading (removing trees) on Chalet Slope and Eagle East, opening up some incredible tree skiing for intermediate to

expert boarders and skiers. This area has always been a hidden gem for visitors willing to go for a hike, but with the new lift and selec-

tive logging you can go wild over and over again. Marmot is also promising to double the size of their terrain park, which was starting to take shape last year. More rails and features as well as a permanent boarder/skier course are in the plans.

Local ski hill operators have been busy creating some enormous snow piles to be spread across their slopes. **Snow Valley**, just off the Whitemud



end, but only the Strawberry chair was moving riders up the slopes. Sunshine is 100 per cent natural snow, so they really are at the mercy of the elements—but the forecast of fresh snow this week should allow them to open more terrain like Standish, Jackrabbit, Angel and Wawa. Speaking of Wawa, it's no longer a T-bar but a beautiful new quad that, after a good night's snow, hauls you to the top of some of the greatest powder stashes in the Rockies. Sun-

SEE PAGE 23

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# What do you want, a medal?

Well, boardercrossers may get one, if Olympic brass follow recommendation

BY RICK OVERWATER

While your snowboard was gathering dust in the basement this summer, the Olympic Programme Commission was making a very smart recommendation. It wants snowboard cross (an event in which four to six riders rip through a course of jumps and banked turns, also known by the name "boardercross" or "BX") to be the next event added to Olympic competition, preferably in time for the 2006 Olympics in Turin, Italy. Reporting directly to the International Olympic Committee, the Programme Commission cited

snowboard cross' popularity with a younger demographic and its high-speed visual appeal—no doubt due in part to the inevitable crashes that are part and parcel of snowboard cross—as prime reasons to make it an Olympic event.

In fact, snowboard cross was the only sport of many to get recommended as a new Olympic event. Which may not be that big a deal, considering the other sports vying for a spot included a mass-start biathlon, ski mountaineering and (yawn) ski orienteering. Currently, Canada has the top two

chances are pretty good the event will make the cut. "The organizing committee for the 2006 games explained to us that they are putting a lot of pressure on the IOC to include it," says Bidal. Not only do the organizers have the discipline included in their forthcoming facility plans, but the FIS (the longtime governing body of Olympic skiing and, in recent years, snowboarding) is supporting the decision as well, since it will give the FIS another event to preside over.

This hopefully forthcoming decision will likely increase the number of entrants in competitions this winter and give ski hills, many of which cannot

afford to maintain a halfpipe, another way to attract snowboarders. "Snowboard cross is a lot more accessible," says Bidal. "To make a boardercross course, you're just talking about making jumps and moving snow." ☐



boardercrossers in the world—Quebec's Jasey Jay Anderson and B.C.'s Drew Nielson—so the addition would bode well in Canada's race for gold medals.

According to the Canadian Snowboard Federation's J.S. Bidal,

nobody wants to hurt their butt or wallet any more than necessary. Luckily, depending on your age, free time and financial resources, there are many options for you to consider.

Parents might be especially concerned about costs, considering Junior just grew out of his fourth pair of shoes in two years—but you can buy everything you need to get started new or perhaps secondhand at a great saving. Kids can be set up entirely in new gear starting at about \$300, or about \$50 to \$125 less for used equipment. (Adults should look to spend approximately \$50 to \$150 more than youth.) Only use the Bargain Finder if you know an experienced rider who can help you buy a used set-up wisely. If you have several children of different ages, I would recommend getting a new board to pass down among the kids as they grow, because they will

more than likely wear out boards quickly with heavy use/abuse.

Now you need to know exactly what it is you'll be getting for your money. The package includes a real snowboard with metal edges (no plastic Canadian Tire toys here), bindings (the things that attach your feet securely to the board) and real snowboarding boots—not Sorels or other simple winter boots. For safety's sake, if you're buying used gear, avoid worn-out or loose-fitting boots. Buy them for this season and not for growing into.

Even if you don't have enough free time to quite justify getting your own equipment quite yet, local ski hills rent all the equipment you will need for about \$15 to \$25 depending on for how long and at what time of day you choose to go.

Safety equipment is becoming much more popular every year. Often, this is out of necessity, as many terrain parks have adopted mandatory helmet rules. Only buy helmets new—this way, you can avoid undetectable faults. They will start at \$60 and are often available for rent. Wristguards sell for \$20 to \$30.

In next week's column I will feature information regarding snowboarding lessons. Though they do cost a little bit of money, they pay for themselves in saving you the time, pain and frustration of attempting to learn on your own. ☐



BY DAN JANCEWICZ

### Boarding 101

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By HART GOLBECK

### Freestyle at Fernie

Scheduling conflicts at Whistler have enabled Fernie to step up and play host to a FIS Freestyle World Cup competition this winter. From January 25 to 26, skiers from around the globe will descend on these slopes to compete in both dual moguls and aeriels. Canadian aeriellists have already made an impact this season, winning the men's and women's events on opening day in Australia. This world-class competition is an incredible spectator event—you can get real close to the action when they twist and somersault through the air or bash through the moguls.

### Disabilities go downhill

From November 30 to December 1, Rabbit Hill is hosting an on-hill training session organized by the Canadian Association for Disabled Skiers. You'd be amazed at what these athletes can do on the slopes with their snowboards,

### Prime Spot

Continued from page 21

Freeway, has been open for a couple of weeks and Edmonton's boarders and skiers have already been getting in their first licks of the season. Both Snow Valley and the **Edmonton Ski Club** have added new carpet lifts this season. These moving escalators really have an impact on beginners as you don't need too exhaust yourself sidestepping up the slopes on your first day on those darn slippery boards. **Rabbit Hill** is open as well and **Sunridge** is not far behind. Rabbit Hill caters to the boarders like no other local resort by providing awesome terrain parks which develop into the season as the snow flies. Boarders without a brain bucket had better beware, as helmets are now mandatory in the terrain park. This, I'm sure, is one more fallout from the skyrocketing insurance rates that we're becoming all too familiar with.

Farther out of town, the resorts

skis and sitskis. For more information (or if you want to get involved), contact the association at (780) 907-9993.

### Scott seizes Semmelink

Vermillion's Beckie Scott is the latest winner of the John Semmelink Award as Canada's most outstanding athlete in skiing and snowboarding. The award has been presented annually since 1962, but this is the first time that a cross-country skier has won the honours. Scott won an Olympic bronze last winter and that medal may yet get upgraded to silver or gold, depending on the outcome of appeals concerning the alleged drug use of the athletes who placed ahead of her.

### Illumination round

Kimberley Resort is stepping up their night ski program. The North Star Express quad chair will be used this season during the evening hours. If you can't get enough in the day, there'll be 8,200 feet of groomed runs available under the lights. Operating Thursday, Friday and Saturday nights from 5 to 9:30 p.m., it will be North America's longest illuminated run.

### Burton call

The Burton Demo Tour is making the rounds. They've already brought their toys to Snow Valley and Rabbit Hill but fret not if you missed it—they'll be at Marmot Basin from January 4 to 5, Sunshine from January 11 to 12 and Castle Mountain from January 18 to 19. You can check out their gear and some of their other tour dates at [www.burton.com](http://www.burton.com).

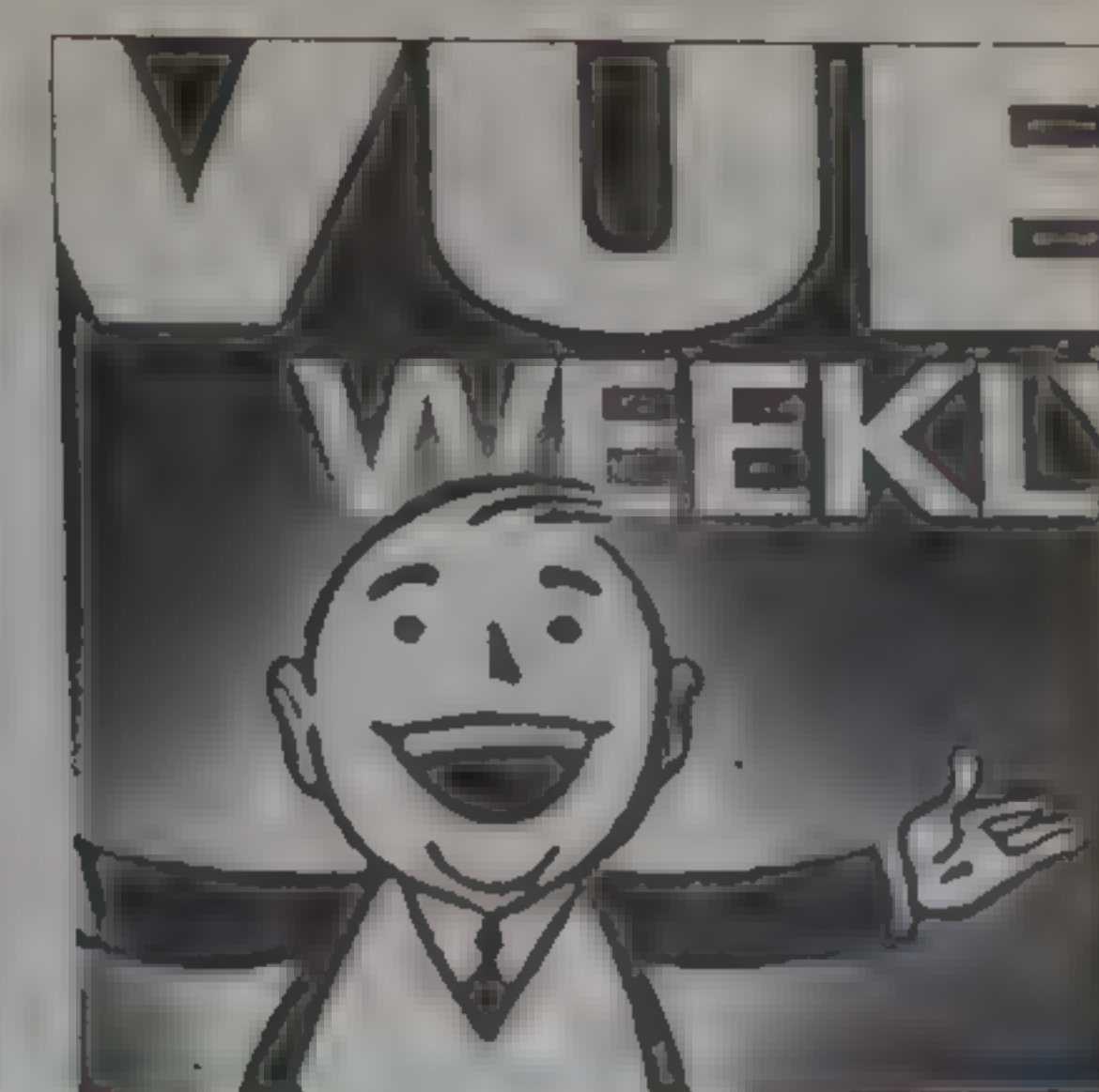
are still a couple of weeks away from their anticipated openings. **Castle Mountain** is scheduled to open on December 6. They've added a new double chair to replace an older T-bar and have spruced up some of their runs as well. Although they're a six-hour drive away, their lift tickets are only \$40 and there's some amazing terrain to be found. **Fernie** is scheduled to open on the December 6 weekend as well, while **Panorama**, **Norquay** and **Kimberley** will all be welcoming visitors starting December 13. **Kicking Horse** needs an extra day, opening on the 14th. They've added a new lift, some new terrain and have doubled their gondola lift capacity as well.

Snow Zone will be touring all these resorts and more, providing valuable information to jack you up as you embark upon your own wintry adventures. Don't forget to tune up your gear before you head out, though. There's nothing worse than discovering you have no edges as you make your first big rip of the year.

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# Born to be wild at Easyrider

Boarding pioneer Warren Currie blazes retail trail at snowboarding emporium

By HART GOLBECK

I'm not a boarder and so, understandably, I haven't spent a lot of time in snowboard shops. Maybe it's because I don't consider myself part of the culture and figure they don't care about anyone but their own. Did I ever get a pleasant surprise last, then, week when I walked in the doors of Easyrider Snow, Skate and Wake (located at the southeast corner of Whitemud Crossing at 4111-106 St).

Burton, Forum, Option, Lib Tech and GNU adorned the racks and walls. There weren't just a couple boards to choose from but hundreds of them, in all shapes and sizes—and the glossy graphics were phenomenal. Some of them I don't quite understand (what's with the prosthesis graphic on the base, anyway?), but I'm sure there's meaning in it for those customers schooled in the arcana of snowboarding hieroglyphics.

Warren Currie is the owner/manager of the shop, and he's a well-

known pioneer in the boarder community—he was one of the intrepid souls who introduced snowboarding to Edmonton in the early '80s. He went into sales in 1983, paying his dues in local shops like Underground and Inside Edge before founding Easyrider six years ago. Still an avid rider and not always able to hit the mountains, he finds time to make a few turns at Snow Valley before work on a weekly basis.

Unable to compete with the megastores when it comes to cheap boards, Easyrider has a simple mission statement: "Provide the best high-quality product with best sales

and after sales service." The plan seems to be working. The staff are

all avid boarders who get out at least three or four times a week—some of them are even slopeside instructors. They seem just as happy to talk to you about last night's big dump or who's got the best park as any of their products. High-pressure sales tactics are not part of their repertoire. Even if you aren't in the market for new equipment, it's a great stop to find out about the "real" conditions on the slopes, both locally and afar. There's a great selection of extras as well—all kinds of stickers, stomp pads and board locks are available, along with an extensive line of clothing.

Every winter, Easyrider sponsors numerous snowboard competitions



culminating in the Marmot Cup in the spring. One of the nice things about these events is that there are no prizes for the winners—everyone has fun and at the end there's a

bunch of draw prizes to be won.

I've skied for 20 years without ever once strapping on a board, but Currie really opened my eyes and the big-screen action in the corner

of his store really gave me the itch. If I started, I wondered, would I ever go back? Am I goofy or natural? Should I grind a rail? Oh no, I'm starting to talk like them. ☺

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# Flaking orgasms

The history of snowmaking is dotted with crazy invention and ingenious science

By COLIN CATHREA

**A**t first, manmade snow got a bad rap. Of course, this was before the invention of machines that could move and grind ice-hard hills into well-groomed play-

grounds. Snow, my desktop dictionary tells me, is simply "crystallized ice particles having the physical integrity and the strength to maintain their shape." Mother Nature normally takes care of creating it, but when she fails to do her part for commercial ski resorts, moviemaking or crop protection, that's when the snowmakers step in.

The first snowmaking experiments were conducted right here in Canada. Apparently, an enterprising but somewhat whacked-out spirit sprayed water into a jet engine simply to see what would happen. And damned if he didn't make snow! Unfortunately he wasn't trying to make snow and no patents were filed. He did publish the findings, but they were stolen and patented by some slimy American. To top it off, the pilot was pissed because it wasn't his plane and his engines froze solid.

Machine-made snow is basically small particles of ice. The principle couldn't be simpler: you pump water into a jet sprayer, and if the temperature of the air is below zero—presto! You've got snow. There are a few other rules of physics that apply, like relative humidity and altitude, but they don't have any dramatic effect. Of course, you need water and lots of it—a fact that has posed a problem for some ski areas, particularly ones in the national parks, who of course think they own all the water that lies within their boundaries.

In our river valley, the local areas don't have any problem with procuring that precious H<sub>2</sub>O, so it's relatively cheap to cover the hills with snow. Some hills have permanent piping systems that are in place all year. Other smaller operations simply drag around hoses and portable snow guns—although they tend not to move the guns around as freely as they used to. This is because of "snow

moving" features on the new grooming machines and their various attachments, which allow the guns to remain in one place for extended periods of time to build large mounds of snow that can either be moved around or left as reserves to be used at some later date. Lake Louise uses this technique, building reserves that have a good insulating quality to them; then, when conditions warm up and high traffic areas start to become sparse, they dig into these mounds and redistribute the snow where it's needed. At Nakiska and Panorama, people even started skiing

and boarding over these humps of snow, which they nicknamed "whales." To this day, you can spot lots of whales spread over runs like Mighty Peace and Eye Opener.

## Tow me up, Scotty

When Nakiska was chosen as a site for the 1988 Winter Olympics, they knew full well that natural snow coverage was going to be a problem. So the government splurged on the highest-tech *Star Trek* snowmaking system ever seen by the eyes of man. To this day, walking into control central is like entering the bridge on the *U.S.S. Enterprise*. Banks of computers control the huge turbine engines that pump millions of gallons of water up several thousand feet and across the entire mountain. Eighty-five per cent of the entire ski area can be covered, with snow-moving taking care of the remaining 15. The hill even experimented with a bacteria additive so they could make snow at up to five degrees Celsius. However, the thought of skiing on some bio-engineered bacterial soup doesn't really appeal to me. This snowmaking system is still functioning very well and as a result we often get World Cup racers from around the world coming to Alberta for early season training.

Snowmaking makes terrain parks and half-pipes possible. Not many areas have the staggering abundance of snow needed to build the terrain changes evident in parks—Rabbit Hill can cover two of their main runs with as much snow as they required for the half-pipe. Add the terrain park and it's quite a significant volume of snow.

So let's give thanks to that slightly demented scientist who decided it was a cool idea to spray water into that jet engine one cold Canadian day. The pilot may disagree, but even if his plane never flew again, it was still worth it. ☺



By COLIN CATHREA

## Stop, look and lesson

Every year or two you should take a ski or snowboard lesson—regardless of your ability. Each year your skills improve, and as a result your technical approach to the sport should change with you. What you learned in your last lesson will be different from what you will learn in the next. Plus, with equipment changing so rapidly, the competent core of instructors at the Canadian

Ski Instructors Alliance will be able to keep you up to date the latest techniques relating to you and your equipment. Think about the amount of time and money you spend on skiing—the cost of a lesson is very small in comparison. Here are a few tips on how to get the most out of a ski school lesson.

1) Since a good portion of the lesson is standing and listening, dress warmly. Try layers so you can peel one off if you feel warm.

2) Be aware of ski instructors with dubious accents. People seem to think that if you're Swiss, you must be good. That's B.S.

3) Take your lesson early in your vacation, and early in the day. You can practice what you learned that day while it's fresh in your mind. At the end of your lesson, take a break in the chalet and write down the important aspects of your lesson. Remember the drills and pointers you should practice. Lessons can sometimes be a little overwhelming, so write it down!

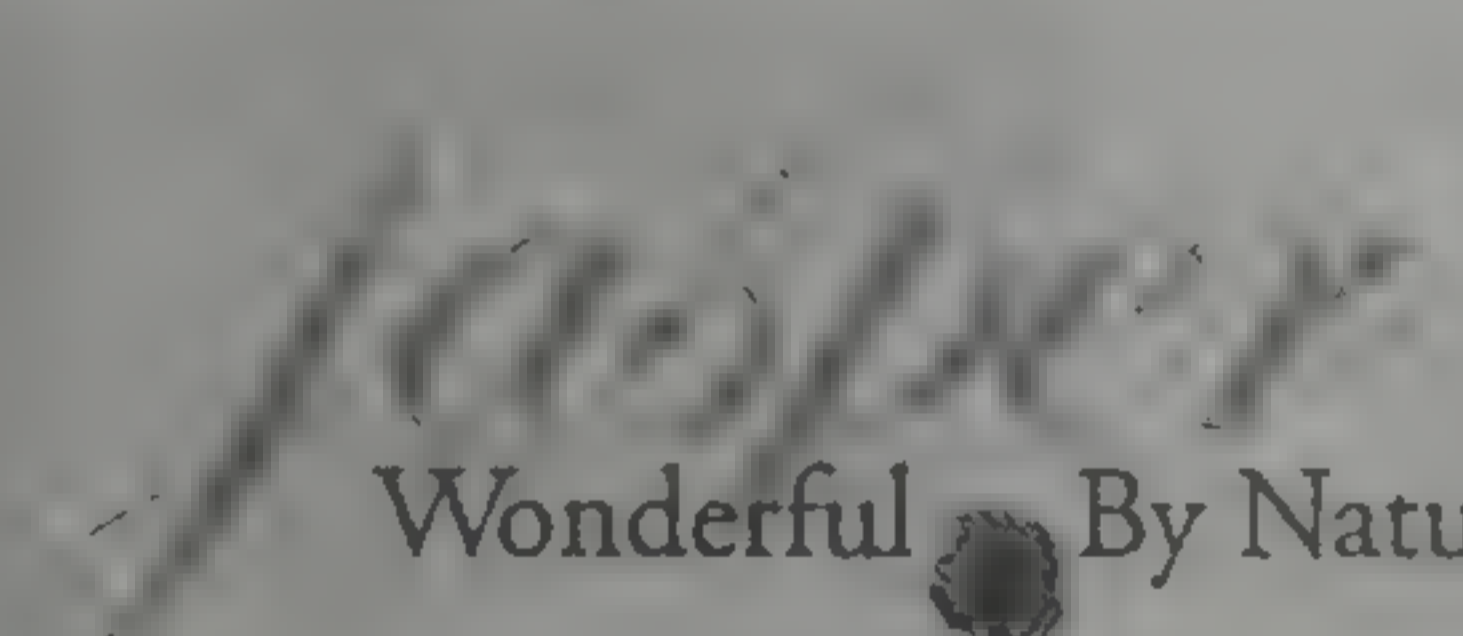
4) Warm up and stretch before your lesson. You never know what strange positions your instructor

might get you into.


5) Make sure you have your equipment properly tuned and, if you're a beginner, get good rental equipment.

6) If you've skied for any length of time, changing your technique will feel awkward at first. Remember, you've been reinforcing those bad habits with every turn—possibly hundreds of thousands of times. So it's very important to trust your instructor. Mentioning to the ski school what you want to achieve when you sign up is always a good idea. Decide if you want a group lesson, private or semi-private. Beginners can usually get equal benefits out of a group lesson for less money. (Groups can be really fun, and meeting a great ski bun or bunny is always a possibility!) Advanced skiers usually benefit greatly from private lessons. It's not always a great idea to take lessons with your significant other. Enough said.

7) Finally, make sure you've had a good breakfast beforehand, that you're dressed comfortably, that you know what you want and are prepared to have fun! ☺



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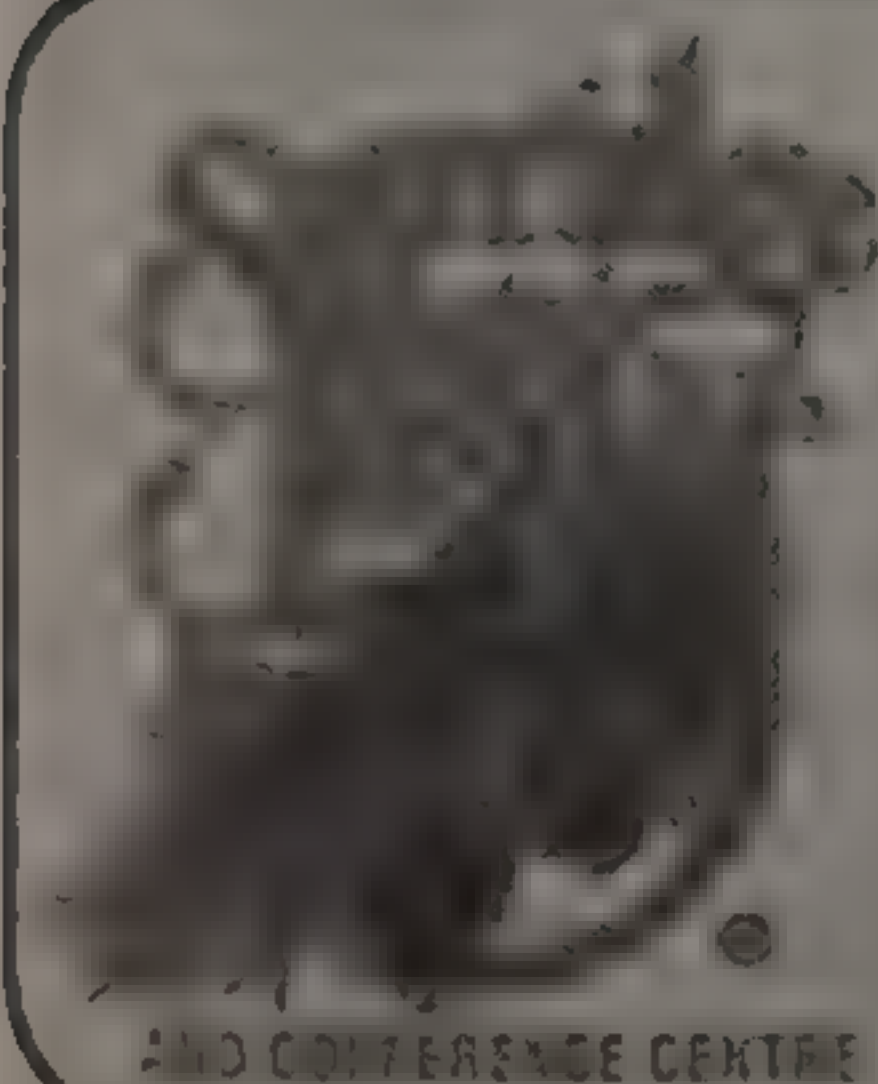


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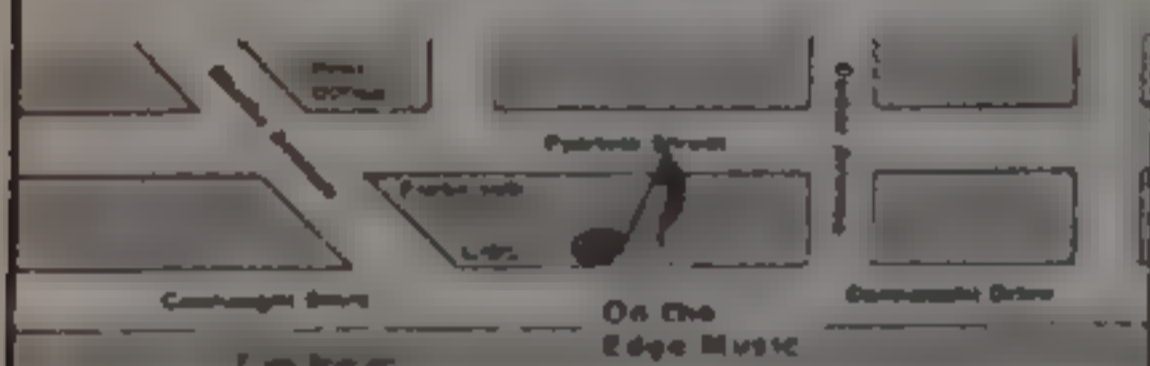
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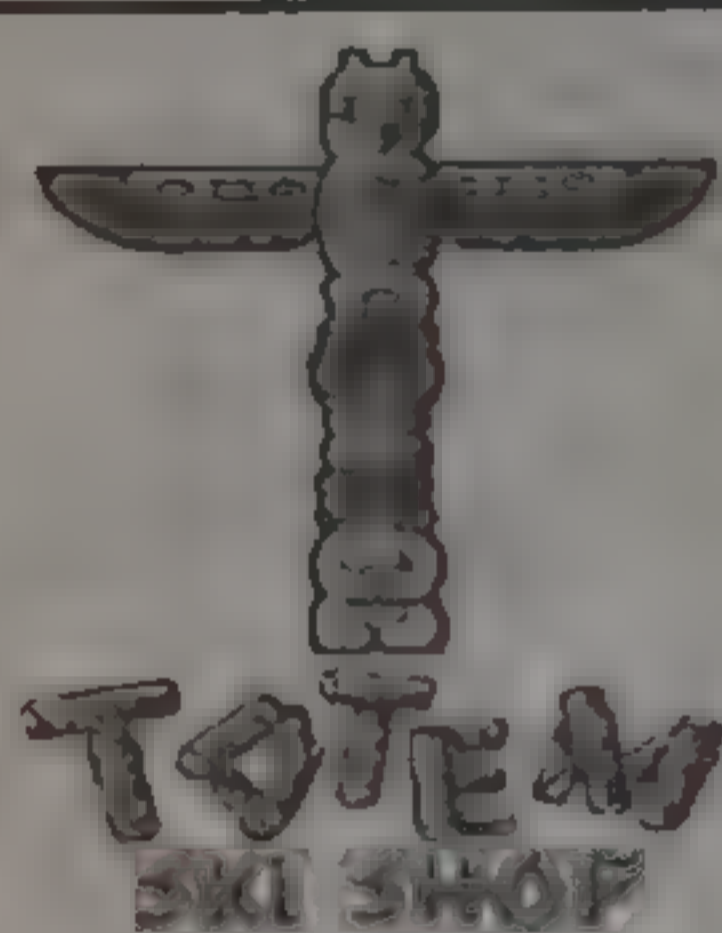
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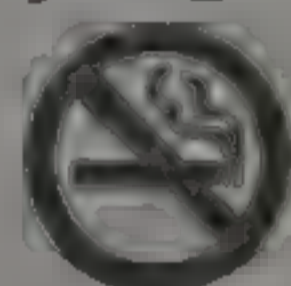
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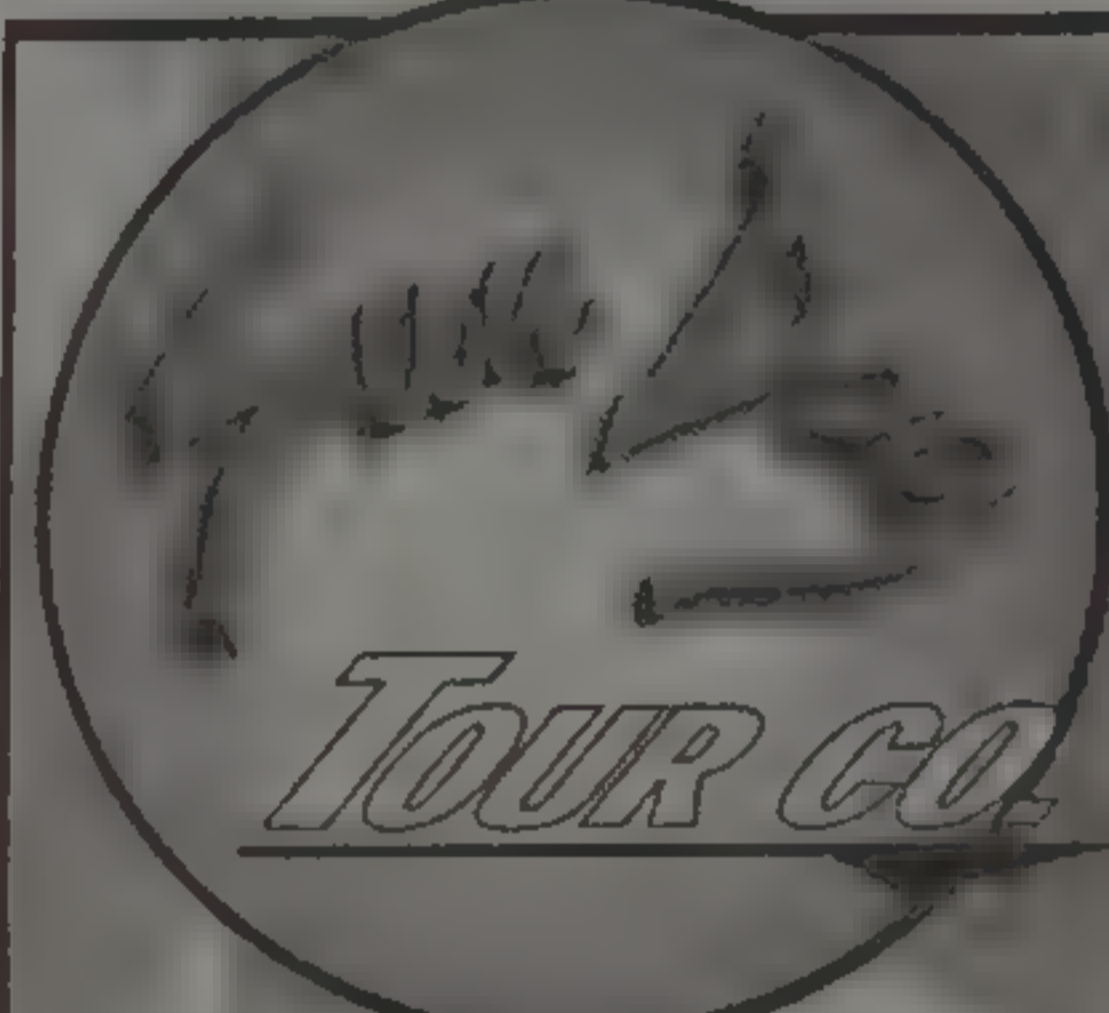
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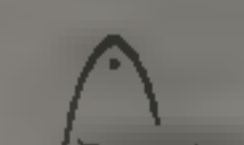
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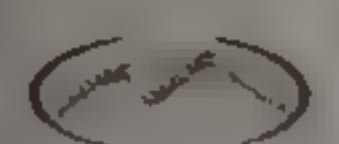


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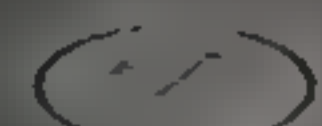
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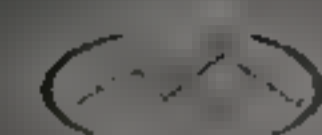
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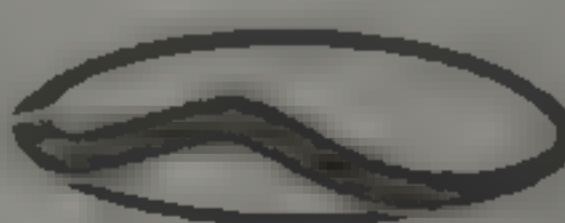
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## Hilly Rabbit!

Things are definitely hopping at ever-improving Rabbit Hill

By DAN JANCEWICZ

It's amazing to consider the extent to which ski and boarding resorts are upgrading and adapting themselves every year simply due to the evolution of the sport itself. Not to be outdone by any of its nearby competitors, good ol' **Rabbit Hill** is preserving the familiar family atmosphere that made its reputation while also being very progressive in meeting the demands of its newer, younger clientele. The extreme-sports craze that has picked up more steam with each passing season has created a demand for a bigger and better terrain park at the hill and the changes are much more significant than a few more random jumping and jibbing opportunities.

If the temperatures cooperate and the snowmaking operations proceed well, the park will soon move to its permanent home from its temporary location just to the right of the bunny-hill towrope. Getting there will be a breeze now with a brand-new service lift to get riders into the park in much less time.

There will also be much more to offer for many levels of riders, particularly beginning freestylers. Tables will be built with a down-slope, but with the same trajectory as before to

satisfy more advanced riders. This year, Justin Boehm, who is in charge of the design of the park, also made sure that there would not only be more varieties of rails (a 30-foot battleship rail and a 24-foot handrail) and boxes (a 24-foot "C" fun-box and rainbow box will be available around Christmas in addition to those already there) but that they could be used by all varieties of skill levels and for both boarders and skiers. The rails have been built four inches wide for exactly this reason—shaped ski riders rejoice!

### Put that in your pipe

There will be no quarter-pipe this year; however, the half-pipe—still the best around—is getting better. It will be 300 feet long, 40 feet wide and 12 feet high, with a competition-style drop-in. Lessons for riding half-pipe and freestyle are provided by certified instructors to advanced snowboarders, but only for private bookings.

Important news for this year is that leashes and helmets are mandatory in the freestyle park with absolutely no exceptions. However, if at any point you feel like doffing your helmet and kicking up your heels, there is a brand-new deck right in the terrain park to sit on, a firepit to warm up by and a small concession stand to eat at. When the weather is warm enough, you can even eat some BBQ there while catching some rays. More than ever before, the freestylers will have a home all to themselves.

All these new developments lead one to anticipate the events that will be happening at Rabbit Hill this winter. So far, freestyle competitions for snowboarders and skiers are not quite finalized, but more information will emerge very soon. Super Demo Days will take place on Saturday, November 30 and Sunday, December 1. You can try out the newest ski and boarding equipment by numerous manufacturers that weekend as well as test out the new and improved terrain park. ▽



# The EASYRIDER Condition Report

## Local

Rabbit Hill - 40cm base, 0cm of new snow, 3 lifts/5 runs open  
 Sunridge - 30cm base, 0 cm of new snow, 3 lifts/ 2 runs open  
 Snow Valley 40cm base, 0cm new snow, All lifts open

## Alberta

Sunshine - 63cm base, 35cm of new snow, 5 lifts 20 runs open  
 Lake Louise - 40cm base, 0 cm of new snow  
 C.O.P - 45cm base, 0cm of snow, All lifts open  
 Wintergreen - Opening Dec. 13  
 Fortress - Opening Dec. 6  
 Marmot/Jasper - Opening Nov. 29  
 Nakiska - Opening Dec. 6  
 Mt. Norquay - Opening Dec.13  
 Castle Mt. - Opening Dec. 6  
 Whistler Blackcomb - Opening Nov. 22

## B.C.

Silver Star - 70cm base, 12/107 runs open  
 Big White - Opening Nov. 28  
 Apex - Opening Nov. 28  
 Sun Peaks - Opening Nov. 23  
 Fernie - Opening Dec. 6  
 Kimberley - Opening Dec. 13  
 Panorama - Opening Dec.13  
 Fairmont - Opening TBA, prior to X-mass depending on snow  
 Kicking Horse - Opening Dec. 14  
 Red Mt. - Opening Nov. 28  
 Whitewater/Nelson - Opening Nov. 30, 90cm base  
 Powder Springs - Opening Nov. 29

## U.S.A.

Big Mt - Opening Nov. 28  
 Whitefish Mt - Opening Nov. 28  
 49 North - Opening Nov. 20  
 Mt Spokane - Opening Nov. 29  
 Bluewood - Opening Nov. 22  
 Big Sky - Opening Nov. 28  
 Red Lodge Mt - Opening Nov. 29  
 Maverick Mt Ski Area - Opening Dec. 14  
 Schweitzer Mt - Opening Nov. 28  
 Sun Valley - Opening Nov. 26

Opening dates are still tentative

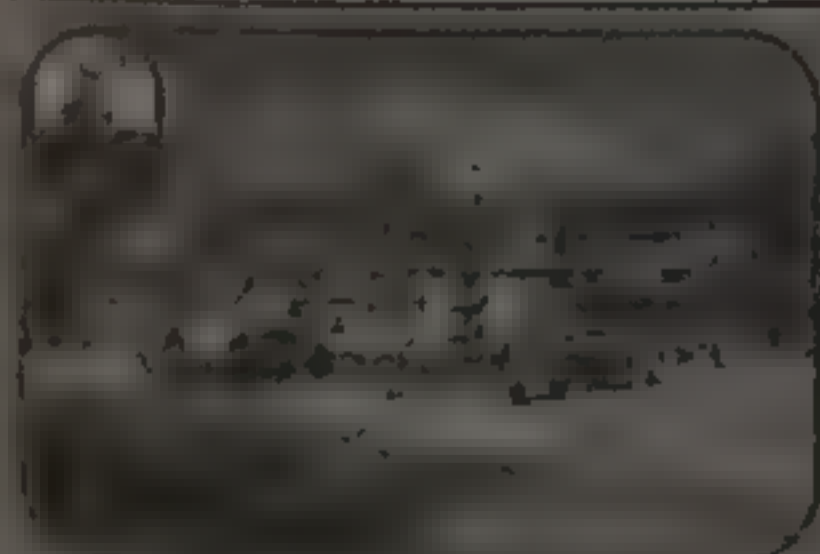
All conditions accurate as of Nov. 20, 2002

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The Best of Banff

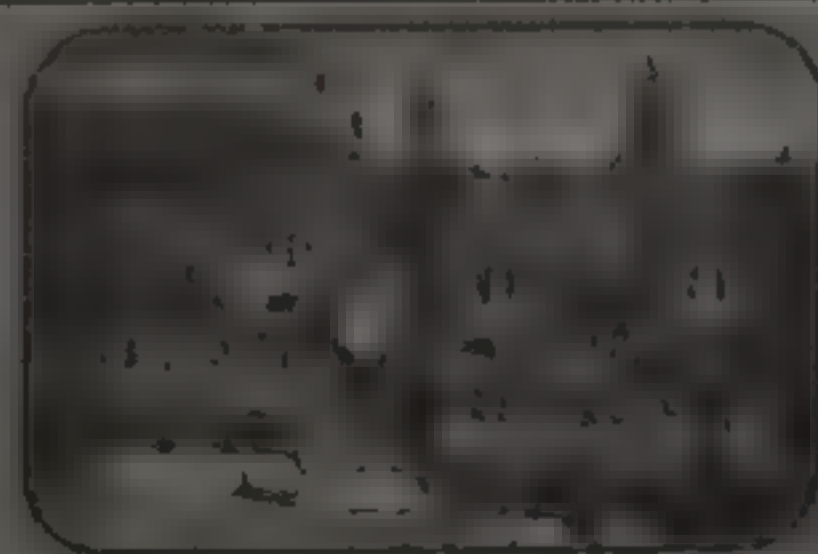
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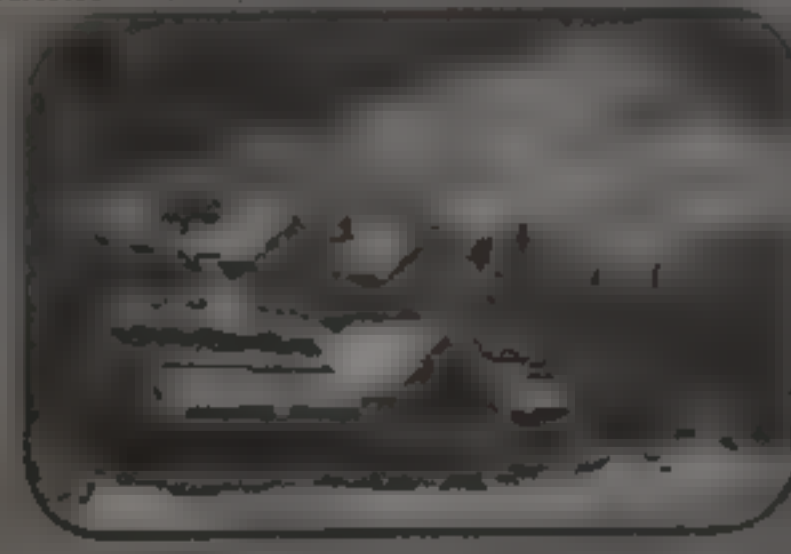
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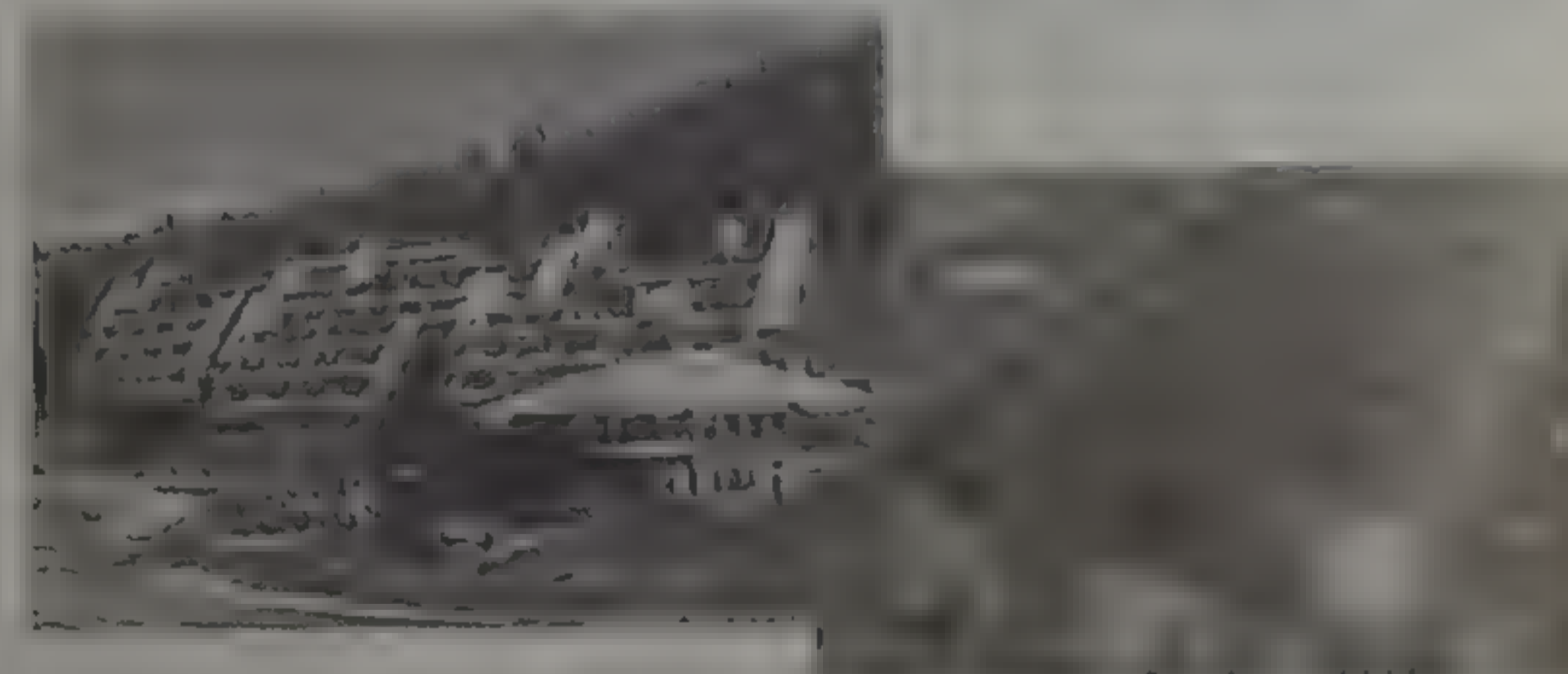
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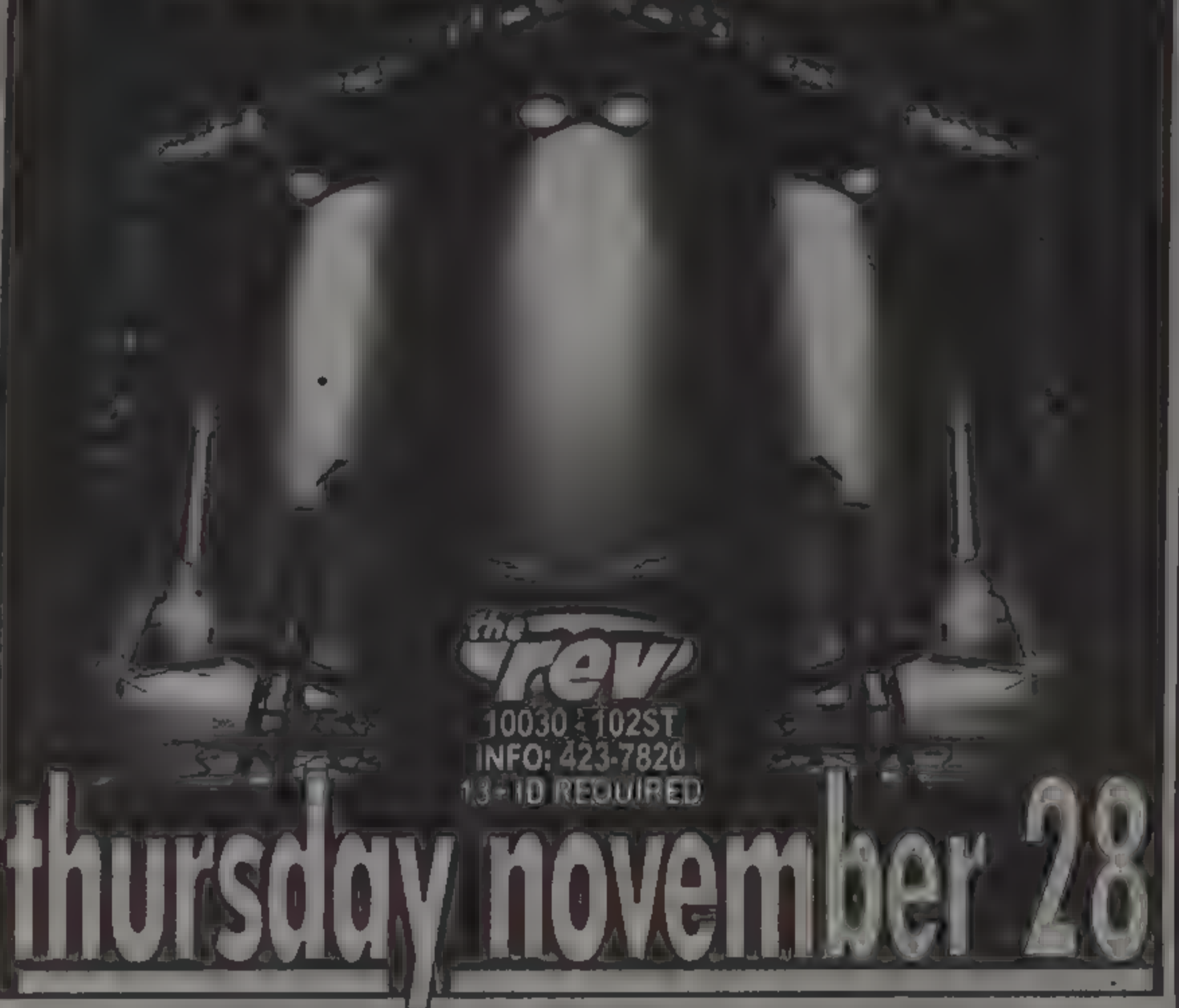
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# music

## My favourite Martin



Fans are so hungry for Sexton, they bake!

By TERRY PARKER

Fans bring him baked goods after his shows. Brownies, cookies—even homemade bread. They know he loves good food, but how does he know it's not poisoned or spiked? "You never know.... Someone could put something in them, I guess," says Martin Sexton, his voice dark and rich as molasses on the phone from Minneapolis, where he did two shows last week with drummer Joe Bonadio. "I usually open them up and sit them on the table back stage and watch other people eat them. If they're okay, then I have some." Read the martinsexton.com message board, however, and you'll see more than just fan loyalty. You'll see something bordering on obsession for the Syracuse-born minstrel whose passionate, sweaty performances have been known to make audiences weep.

"People make jewelry," Sexton says. "They make me hats and gloves. Sometimes it's really nice. Sometimes it's like, 'Whoa, what were they thinking?' I mean it's sweet. It's all well-intended." A pause and then a gentle laugh. "The other day, we got a little

cigar box, all decorated, full of Indian jewelry, all blessed by a shaman, for our safe journey. There was a little note inside explaining it." Well into his third month of touring, the van is starting to fill up with odd treasures. "I don't like to throw them out. I mean, somebody made this. I don't know where it all ends up in the end, but we do tend to accumulate."

### A lotta miles

[previous] roots

People seem uncontrollably drawn to the 36-year-old singer-songwriter who logged 100,000 miles through Canada and the United States in 2001 alone with a guitar in his hands and an unforgettable voice he's trained to leap, roll and soar at his beckoning. Life on the road. It's all about the coffee, he says. A good cup and he's set for the day. It's in the coffee shops and far-flung haunts that he and his crew get to know the local folk who become the sages of his songs. "They tend to open up to me. I tend to get people's life stories right there on the table with my coffee," he says.

Sexton's musical tastes come in different flavours—jazz, blues, folk, rock, even sacred—but sometimes, he says, the best melodies reveal

themselves in ticking clocks, spinning washing machines and footfalls on sidewalks. "I discovered a genuine musical ability and inclination as a 12-year-old boy, just singing in the bathtub. I always found music in the strangest places," he says. "The walk to school was not just a walk. It was a... a..." His words are replaced by finger snapping out a beat. "It was a march. I think I just like the silence. I like music running through me."

Soon after discovering '70s crowd-pleasers like Peter Dinklage and Robert Plant, a young Marty discovered a few other things like drugs and booze. "As a teenager," he says, "I was very troubled. A basic, general burnout. I was the kid in school who was always stoned and listening to psychedelic music. Playing music in garages all day, keg parties at night. It got to the point it was no longer a party. It was a way of life. It was the tail wagging the dog. I had become a liar, a thief and a cheat." His parents told him to clean up or get out. He fled. Things got worse. Eventually his parents helped him get straight and healthy again. He's been clean and sober ever since. Now, instead of death or jail—the only two outcomes possible 17 years ago—he has found a way to nurture his musical gifts. The devil on one shoulder still argues with the angel on the other from time to time, "but he's a kind-hearted devil," Sexton says.

### You'll get yourself kilt

Born into a Catholic working-class brood of 12, Sexton eventually left a lot of baggage behind and learned to trust his instincts, shuffling off to remote towns—from Nevada to Cape Breton Island—with an endless yearning for applause and human interaction. He loves Canada. It's refreshing, he says, to still hear a variety of cultural influences in the music unlike the monotonous drone of pop radio in the U.S. "There seems to be vibrant, living influences in people. People there listen to bands who play fiddles and wear kilts. And they're hip!"

Sexton left Atlantic Records and launched his own label, Kitchen Table Records, this year with the release of *Live Wide Open*, his first live album. Fans might even see their idol on the big screen some day if a documentary film, shot a year and a half ago when he was touring—of course—ever gets finished and released. He got to see the uncut version on the side of his manager's barn a while back and was pleased. But whether it will ever reach a wider audience, he cannot say. ☐

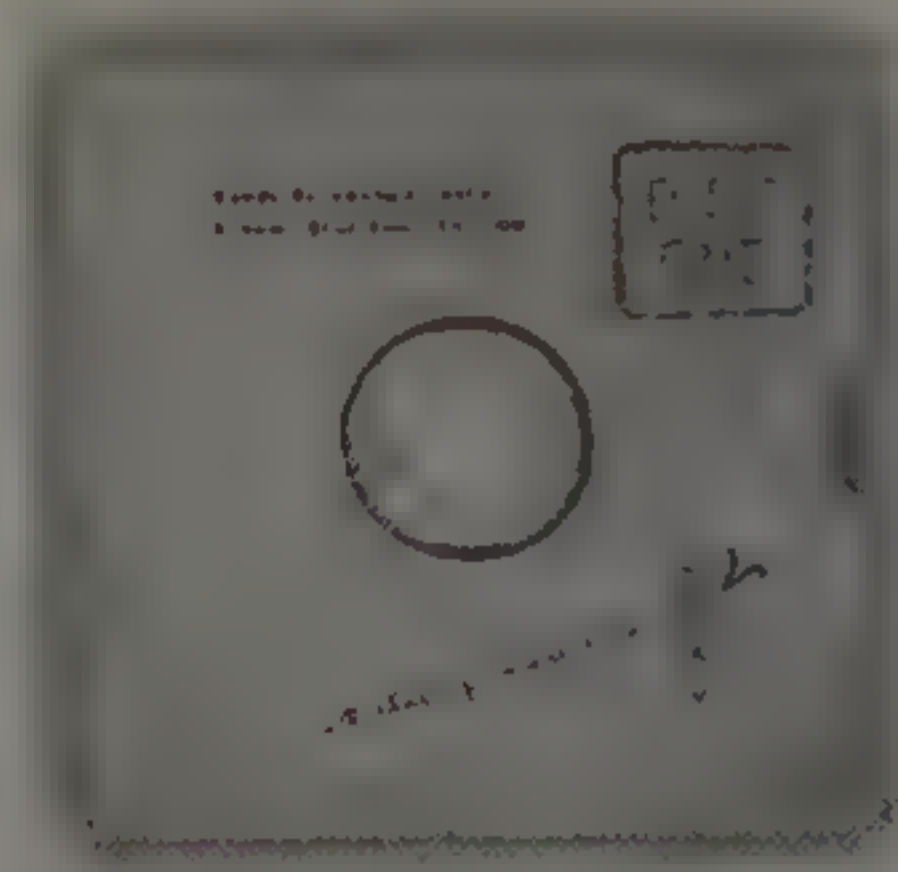
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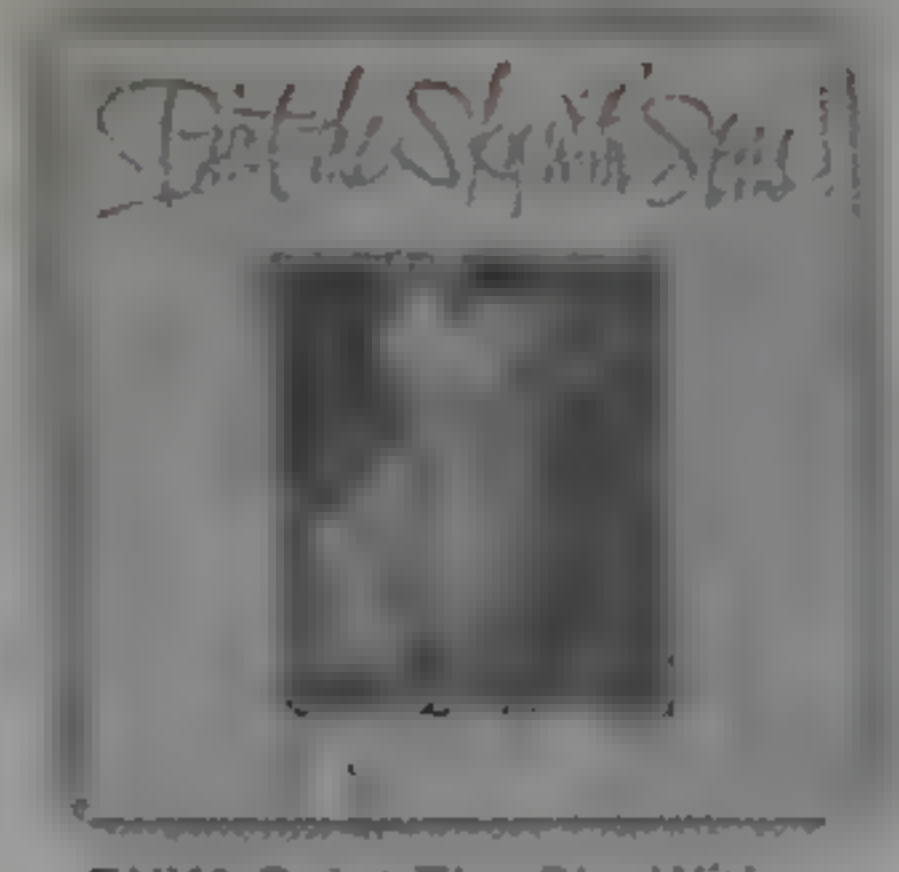
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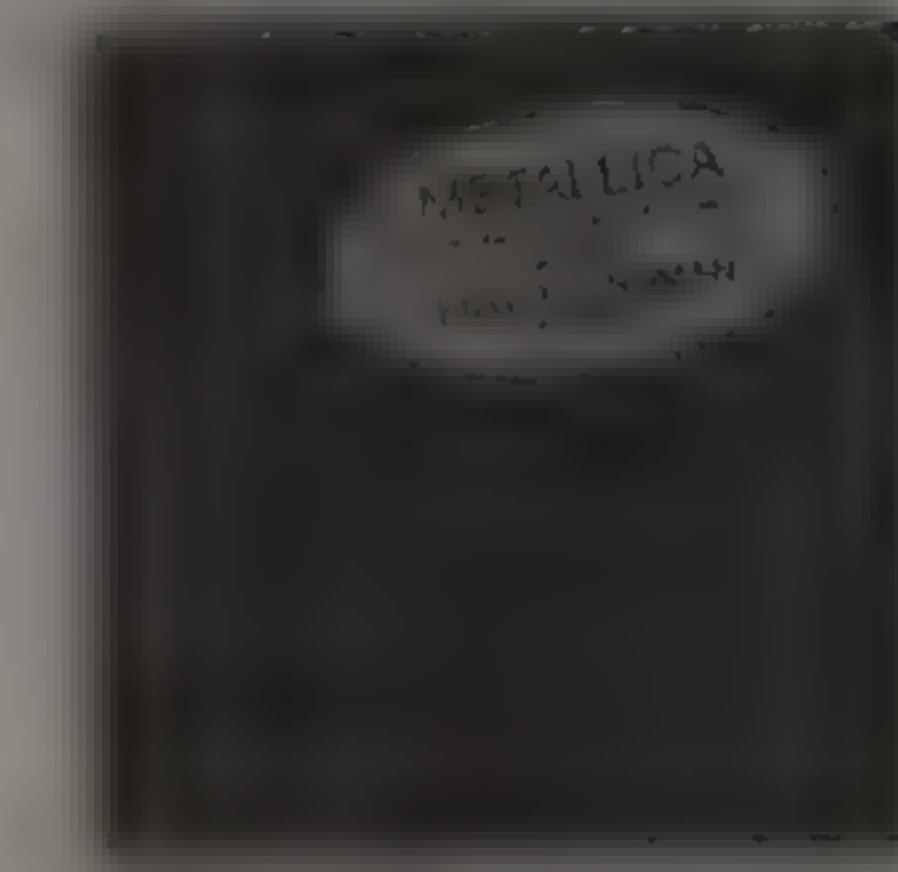
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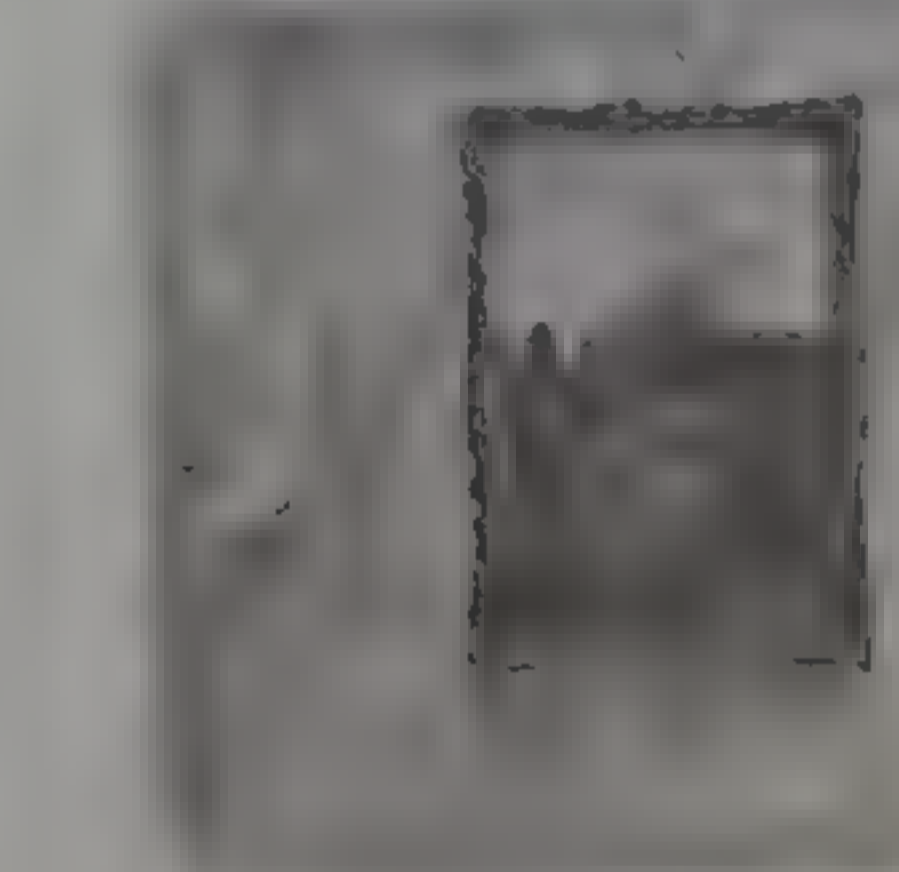
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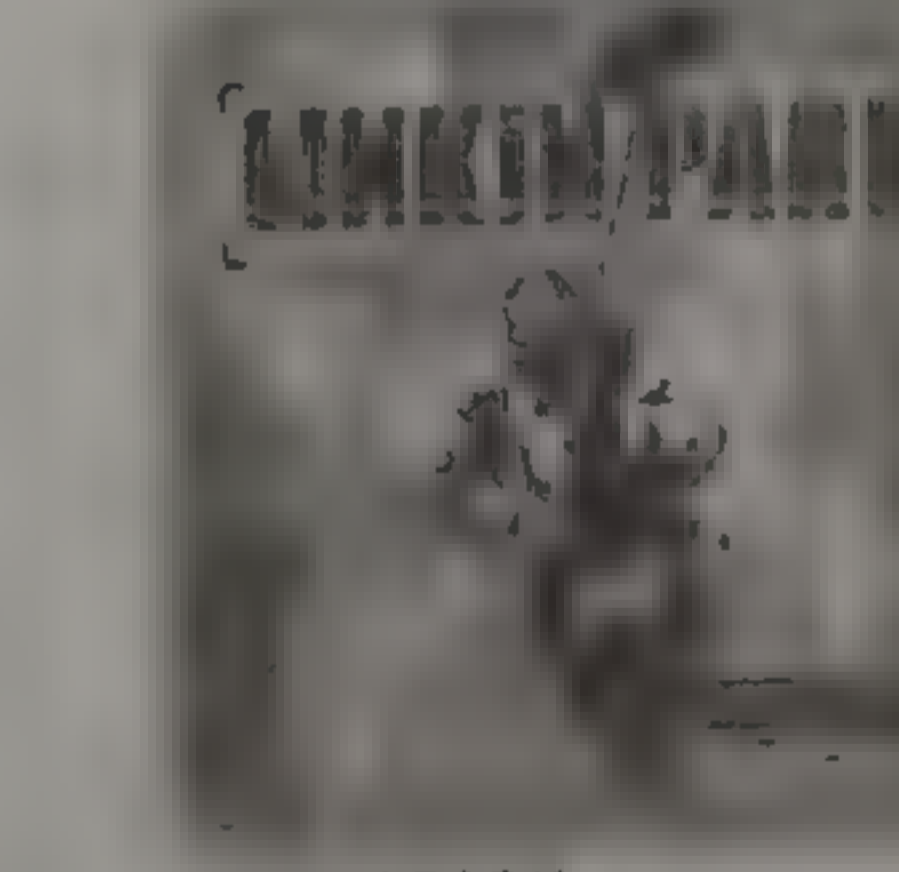
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## MUSIC NOTES



all about  
the local  
scene

By **PHIL DUPERRON**

### Six million dollar rock

**Bionic • With Bad Wizard • Rev Cabaret • Thu, Nov 21** The giant Marshall stacks on the cover of Bionic's latest disc *Deliverance* leave no doubt what to expect. And Jonathan Cummins, frontman for the Montreal foursome, makes no excuses for the brash, straightforward album.

"We know it's a rock record," he says. "By the end of it we were, like,

'Holy fuck, this is pretty rock.' We were hoping to make a record that people are either going to love or hate. The first record everybody thought was okay. It was well-received, I guess. This one—basically if you don't like really loud, guitar-driven rock, you're probably not going to like it. Jaded music critics will be almost offended by how dumb our record is. I think it's dumb in a great tradition. I mean, most of my favourite bands are incredibly dumb. The Ramones are bordering on moronic, but at the same time genius."

Creating a new lineup after the release of their first, self-titled disc—including guitarist Ian Blurton, bassist Tim Dwyer and drummer Paul Julius—helped send Bionic in a heavier direction. "I'd say there's a pretty big difference," he says. "It's a whole 'nother band. The only original member is me." Previous tours in North America and Europe opening for some hot acts have kicked in the doors for Bionic allowing them to finally headline. "We've always been the opening band—always," he says. "We kept

getting offered opening tours that no one would ever say no to. The Gaza Strippers, Tricky Woo and Nashville Pussy are three very different bands. They all brought audiences that could clue into what we were doing. That was kind of cool, but yeah, headlining is a lot of fun."

Even though *Deliverance* was available in stores until this week, that didn't stop Bionic from hitting the road as soon as they could. "We're halfway through the tour," says Cummins. "I think you're supposed to put out the record before you tour. We screwed that one up. We've been putting the miles on the van. I think that's what makes you a real band. You gotta go out and play—whether you're a pop band or whatever music you play, you gotta go out and solidify what you've got. We jam six nights a week in our rehearsal space and then we go out and play live and it's like night and day. That's why we play a lot of new stuff right now 'cause we're trying to work on the next record and show by show they change a little bit every time."

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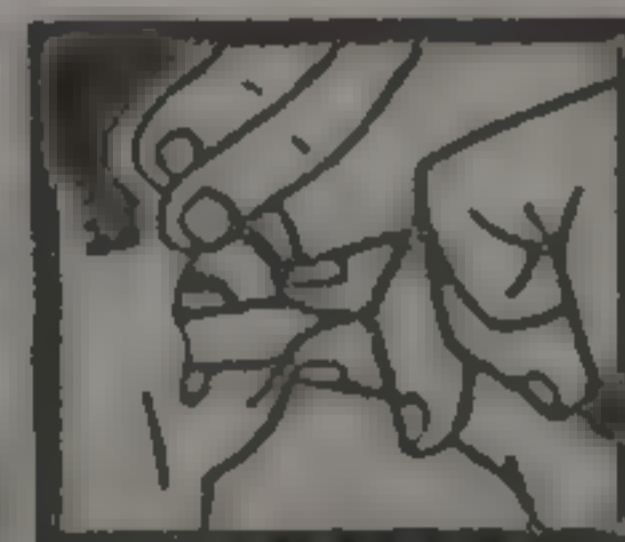
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## The encyclopedia Metallica

**Metallica • With 7 and 7 Is • Filthy McNasty's • Thu, Nov 21** Any band with the bravery to play an impromptu set in the snow in front of a 7/11 at night is worth seeing. When it's a surf/garage trio blatantly ripping off their name from one of the biggest bands around (a band notoriously touchy over any infringement on their intellectual property rights), it's downright hilarious.

"You want a band name that's recognizable," says guitarist Rock 'n' Roll Pat. "You want a band name that sticks in people's minds. So we thought we'd name ourselves after a famous band because that's funny. We thought Metallica 'cause they'll definitely sue us no matter what. At first it was a joke and everyone told us we couldn't do it, so we told them that we were. And that's who we are. People come to our shows and say, 'You can't call yourselves that.' But there's already posters up all around town with our name on them and people are coming there to check us out anyway. Of course we're called Metallica."

But what do people say when they show up at the Fox and Hounds to see Metallica (or any number of the interesting spellings promoters have come up with on posters in hopes of forestalling litigation) and it's not the metal gods they were hoping for. "Their reaction is what we expect," says bandleader Blaire Spiggot. "They think, 'What!? What's going on?' I don't understand. There's this group and they're calling themselves Metallica. Don't they know that's already a band name? Like, what's going on? That's the reaction we want them to have." But how does that relate to playing in front of a convenience store? It's a practice known as "blitzing"—kind of like guerilla music warfare, showing up uninvited and playing until they shut you down or call the cops.

"I guess it started out as revenge on people at the university," says Spiggot. "Really snobby people who didn't want to hear surf/garage music. They wouldn't book our band—no one would book our band. No one wanted to hear us, no one would give us a show. So we started showing up at parties to play. I'm just trying to change peoples lives in the same way rock 'n' roll music changed my life. We're trying to tell people that today might be your last day on earth. So live it how you want to live it without any fears or inhibitions."

On the night in question, the boys play three or four quick songs using stolen power for their amps. Several confused customers stare in disbelief and a couple yell, "Rock on." But all good things must come to an end and they hastily pack it in after two green-shirted employees ask them to leave. "It was totally good," says Spiggot later in

the sanctity of their studio. "I'm totally happy. Playing at 7/11 has always been a dream of mine because it's kind of like a haven for teen punk and like total flip-board, flat-broke kids hanging around the 7/11 being sexually frustrated and going out and starting a band. That's basically how we got started. Y'know, being 23 and sexually frustrated. Maybe we converted them to surf. You'll go to the 7/11 and they'll all be surfing."

## Weekend's new journeys

**The Weekend • With The Watchmen, 54/40, Pepper Sands • Shaw Conference Centre • Thu, Nov 21** The problem with power pop bands is they tend to be all pop and no power. Not so with the new and improved the Weekend, a quintet from London, Ontario. Their self-titled debut had them riding the college charts for months and their new *Teaser* EP on Teenage USA is looking to do even better.

But there was always something missing, says singer/guitarist Andrea Wasse—and they found it in newly added second guitarist Ryan Ford. Wasse says they initially brought Ford on board to ease off her guitar duties so she could concentrate on singing, but he's turned out to be so much more. "It definitely changes things," she says. "We're a lot louder. We have balls now, kind of. I can't believe we ever were a band without a second guitar player, so it's kind of cool."

The first single off the EP, "Perfect World," has been getting airplay out east, but the Weekend's hometown was slow to get on board. "London was the last place to pick it up," Wasse says. "What's up with that? But I guess that's true for a lot of bands." She thinks teen superstar Avril Lavigne has paved the way for other female-fronted bands to make it big in the male-dominated world of rock, but the Weekend aren't waiting for any hand outs. "Just like any young band, we're improving all the time," she says. "We still have day jobs, but we feel really, really good on the days we don't have to work them."

## Old Reliable checks its Pulse

**Old Reliable • Power Plant (U of A) • Sat, Nov 23** It's been eight years since Shyler Jansen, Mark Davis and the rest of Old Reliable played their first show, but the excitement has never waned. The band recently embarked on their first major tour, playing across Alberta and British Columbia. "We did 24 shows in 30 days," explains Jansen. "It was hard. Small towns were the hardest, because they're not used to original music. All they know is Tim McGraw."

Persistence is what eventually won many of the audiences Old Reliable had. Until they hit the road, Jansen says

the band was spoiled by their big-city fans. "We're used to playing for the bohemian people who actually buy records that don't reflect what's going on in the mainstream," he notes.

It doesn't hurt that Old Reliable's latest record, *Pulse of Light Dark Landscape*, contains some of the most upbeat and accessible work they've ever made. The energy of *Pulse* has given the band the boost they've been looking for, Jansen says. "People want to book us now," he says happily. "They hear the first two songs on the album and they call us up. Right now, we're also getting radio play. In Dauphin, Manitoba, there's a mainstream station that has our record in their top 10, along with guys like Tim McGraw." With a laugh, Jansen adds, "Corb Lund is up there too. It's incredible. You can only hope for a chain reaction. It would be good if everything snowballed from something like that." —DAVE JOHNSTON

## Bleach of contract

**Bleach Bone Choir • Sledtrack Café • Tue, Nov 26** Greg Johnston has worn a lot of musical hats in his time. He's played in Kissing Ophelia and other bands around town. But recently he's been busy writing and publishing tunes as well as producing and playing on a host of local albums. He's been focussing on becoming a multi-instrumentalist and his singing as well. In the cutthroat world of the music business, you have to be a jack of all trades to really make a go of it.

"They really want to hire house writers who are also producers," says Johnston. "They like guys who can get the record done and get some song credits as well." In the process of getting inside other artists' heads to help them write better songs, he came up with a batch of tunes he wanted to keep for himself because they were more personal.

Johnston started imagining putting together a supergroup that would make the songs into a reality. "Who can I get who I really like and really respect, so I can get everyone's heads together to look at these songs?" he asked himself. Well, he's always been in awe of good harmony singers so he went after vocalists. In the end he got everyone he was looking for to make up the Bleach Bone Choir, including guitarist Neil MacDonald, Trish Johnston, bassist Rubim de Toledo and drummer Lyle Molzan. Johnston says they stuck with songs that could hold their own played with just a guitar or piano for the self-titled disc. Then they went into the studio and built them up into delicate but powerful arrangements. "It was fun to let the tunes go a little bit," he says. "I wasn't holding on to them tooth and nail. It became what it is. No one knew what it was going to become." ①

## UPCOMING @ the rev

THURSDAY NOVEMBER 21 FROM MONTREAL

**BIONIC** WITH TEEPEE ARTISTS, EX-TRICKY WOOD

**BAD WIZARD & THE SKINNY**

GREY CUP 2002 PARTY FEATURING FRIDAY NOVEMBER 22

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**THE FARRELL BROTHERS** GO ESKS GO! GREY CUP 2002

SATURDAY NOVEMBER 23

**CHUNK**

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THURSDAY NOVEMBER 28

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FRIDAY NOVEMBER 29 NOSTALGIA RADIO CD RELEASE

**KNOCKLEHEAD**

LONGSHOT RECORDING ARTISTS FROM CALGARY

**THE KASUALS & SKWERTON**

SATURDAY NOVEMBER 30

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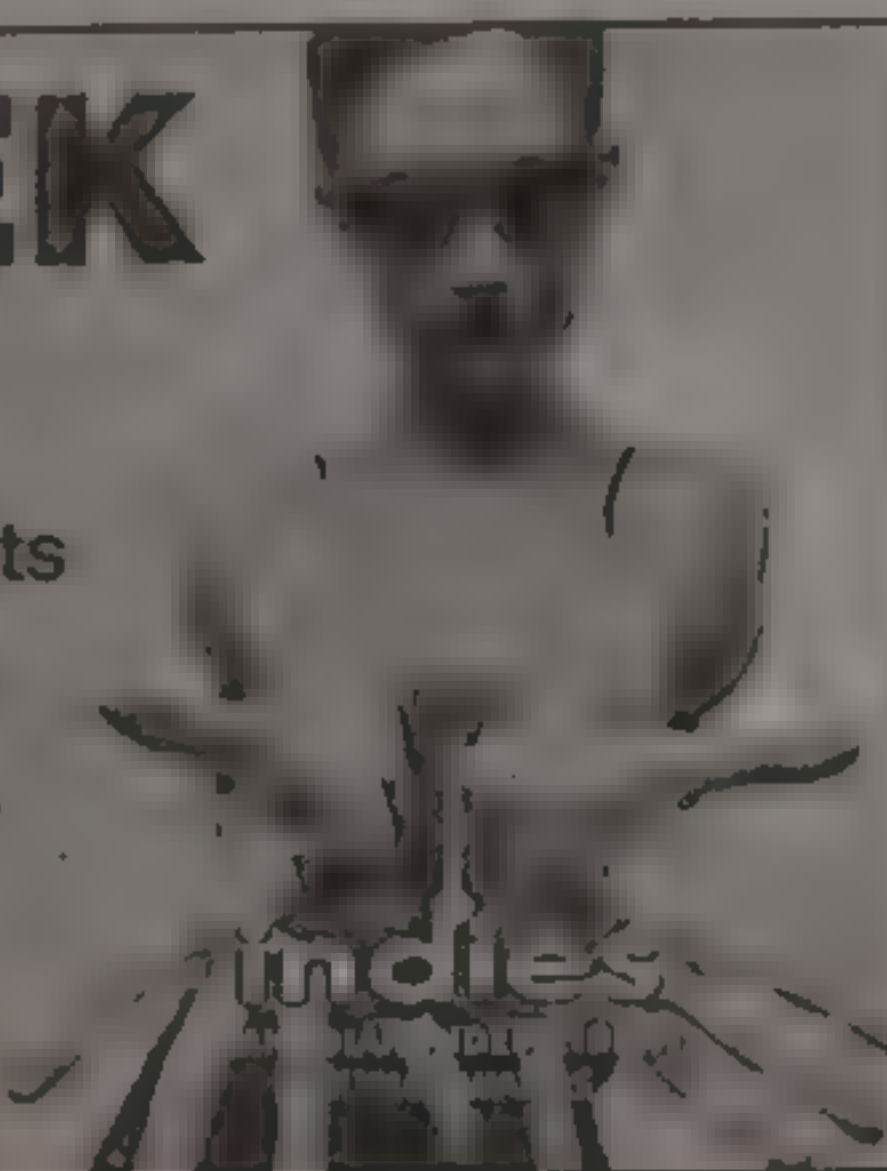
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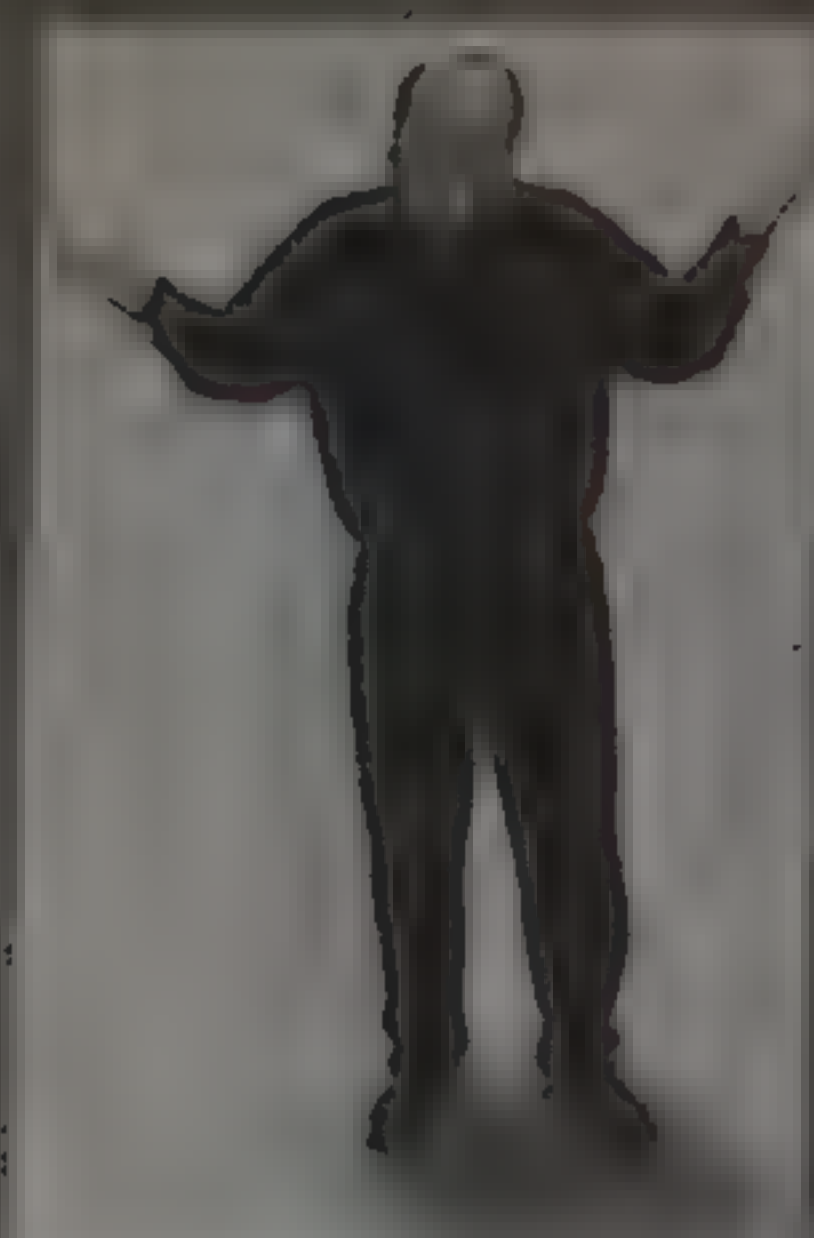
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THE VAGIANTS/ PANGINA DEC 13  
BOXING DAY BLOWOUT! DEC 26

OLD RELIABLE & THE CHROME MAGPIES  
NEW YEAR'S EVE 2002!!

## CANADIAN MUSIC WEEK

CMW has EXTENDED THE DEADLINES for showcase applications for the limited and coveted CMW Music Week Festival 2003 showcase spots and also for nominations for the Canadian Independent Music Awards. CMW is responding to an overwhelming number of calls requesting the extension. The deadline for applications is extended to December 1, 2002. For information and applications go to [www.cmw.net](http://www.cmw.net)



HORIZON  
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FRIDAY, NOVEMBER 22ND, 7:30 P.M.

ADULTS \$20, STUDENT/SENIORS \$15

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## MUSIC WEEKLY

Get **wired**  
Weeknights at 11:30 pm1A  
HITMANFor a FREE listing, fax 426-2889 or  
e-mail listings@vue.ab.ca.

Deadline is 3pm Friday.

## ALTERNATIVE

**DINWOODIE LOUNGE** U of A Campus, 2nd Fl.,  
Students' Union Building, 451-8000. SAT 23 (7pm  
door; 8pm show): Martin Sexton, Colleen Sexton.  
All ages show. TIX \$27.50 @ TicketMaster.**NEW CITY LIKWID LOUNGE** 10079 Jasper Ave.,  
Paladium Building, 413-4578. FRI 22: Inquisition  
Party, Horror Film Fest. Fundraiser. FRI 29: Choke.**REV** 10030-102 St., 423-7820. THU 21: Bionic,  
Bad Wizard, The Skinny. FRI 22: Captain Tractor,  
The Farrell Bros. SAT 23: Chunk, X-Engine-X, Gate.  
THU 28: Mellonova, 7 and 7 Is, The Floor. FRI 29:**Knucklehead, The Kasuals, Skwertgun.** SAT 30:  
Sixty Stories, Summerlad, Our Mercury.**STARS SPORTS MUSIC BAR** 10545-82 Ave.,  
434-5366. THU 21 (9pm door): Fat Dave, Snak  
Pak. FRI 22 (9pm door): Still Frame, Dime Store  
Poet, Fat Dave. SAT 23 (9pm door): Willisbong,  
Double Wide. WED 27 (9pm door): Shawn  
McNasty's Molten Metal Mayhem. THU 28 (9pm  
door): Fat Dave, Snak Pak, Lunchbox. FRI 29 (9pm  
door): Tandum Vitalis (CD release), Drop Halo, A-  
Priori. SAT 30 (9pm door): Boba, Leto, Curbstomp.

## BLUES AND ROOTS

**THE ATLANTIC TRAP AND GILL** 7704-104 St.,  
432-4611. \*Every THU (9pm): Open mic. FRI 22-  
SAT 23: Goobie's Junction.**THE BLACK DOG FREEHOUSE** 10425 Whyte  
Ave., 439-1082. \*Every SAT (3-6pm): Hair of the  
Dog. No cover. SAT 30: The Swampflowers.**BLUES ON WHYTE** Commercial Hotel, 10329  
Whyte Ave., 439-5058. THU 21-SAT 23: Donald  
Ray Johnson (CD release for *Pure Pleasure*). MON  
25-SAT 30: Nigel Mack and the Blues Attack. No  
cover. Sun-Thu. \$3 cover. Fri and Sat.**BORDERLINE SPORTS PUB** 9271-34 Ave., 437-  
0630. FRI 22-SAT 23: Souled Out. No cover.**CAPITOL HILL PUB** 14203 Stony Plain Rd., 454-  
3063. FRI 22-SAT 23: Amos Garrett.**CLUB CAR** 11948-127 Ave., 451-1498. FRI 29-  
SAT 30 (9:30pm-1:30am): Mr. Lucky (blues, R&B).  
No cover.**DUSTERS** 6402-118 Ave., 474-5554. \*Every THU:  
Open stage w/Juke Joint.**FILTHY McNASTY'S PUBLIC HOUSE** 10511-82  
Ave., 432-5224. \*Every SUN: Open stage hosted  
by Mike Caton. \*Every MON: Metal Mondays  
hosted by the Bear's Yukon Jack. \*Every WED:  
Boogie Nites.**FLYBAR** 10314-104 St., 421-0992. \*Every MON  
(9pm-12): Open stage**MEZZA LUNA LATIN CLUB** 10238-104 St., 423-  
LUNA. \*Every WED and THU (9-11pm): Latin  
dance lessons. \*Every weekend: Live Latin music.**MILAN'S RESTAURANT BAR** 8223-104 St., 431-  
0179. MON 25 (8:30pm-12): Dana Wylie.**NEW ORLEANS BLUES AND JAZZ** 15347 Stony  
Plain Rd. FRI 22-SAT 23: The Recollection Blues  
Band with Audrey Lidster. THU 28 (9:30pm-  
1:30am): The Stone Merchants.**O'BYRNE'S** 10616 Whyte Avenue, 414-6766.  
\*Every WED (9:30pm): Chris Wynters of Captain  
Tractor and guests. No cover. \*Every MON:  
Industry nights: Suchy Sisters.**SCRUFFY MURPHY'S IRISH PUB** Whitemud  
Crossing, 485-1717. \*Every MON (9:30pm): Open  
stage hosted by Chris Wynters. \*Every TUE:  
Industry Night.**SECOND CUP** 10303 Jasper Ave., 424-7468.  
\*Every THU (7:30-10:30pm): Acoustic open stage  
hosted by Ron Taylor.**SECOND CUP AT CALLINGWOOD** Callingwood  
Square, 6825-177th St., 486-1999. \*Every WED  
(8pm): Open Stage hosted by Richard Monkman  
and Erroll Zastre**SEEDY'S** 10314-104 St., 421-0992. \*Every SAT:  
Live music**SIDETRACK CAFÉ** 10333-112 St., 421-1326.  
\*Every THU (7-9pm): What Happens Next? (come-  
dy improv show) hosted by Graham Neif of CFRN  
TV, starring Donovan Workun of Atomic Improv.  
\*Every SAT (3-7pm): Afternoons at the Sidetrack.  
Hosted by Tim Lent. Special guests and a jam. All-  
ages event, kids welcome. No cover. \*Every SUN  
(8pm): Sunday Night Live: Punchline Scramble!  
The Comedy Game Show. THU 21 (9:30pm):  
Rubber Arm and Del Fuego (dual CD Release  
Party). \$4 cover. FRI 22 (10pm): Carson Cole Band  
(rock). \$6 cover. SAT 23 (10pm): Big Breakfast  
Boogie Band. Grey Cup Bash. \$7 cover. SUN 24  
(8pm): Sunday Night Live: King Muskafa,  
Punchline Scramble, DJ Dudeman. \$6 cover. MON  
25 (9:30pm): Mike Weterings Band. No cover. TUE  
26 Early show (8pm): Bleach Bone Choir (CD  
Release). \$5 cover. Late show (9:30pm): Mike  
Weterings Band (alt country/roots combo) CD cel-  
ebration. No cover. WED 27 (9:30pm): The  
Nightkeepers. \$4 cover. THU 28 Early show  
(7:30pm): Robert Michaels. \$8 cover. Late show  
(9:30pm): The Nightkeepers. \$4 cover. Adv. TIX @  
the Sidetrack. FRI 29 (10pm): iBombal (video  
release of *Queen Pasa La Vida*). \$8 cover.**SPORTSMAN'S CLUB** 4708-75 St., 413-8333  
THU 21-FRI 22: King Ring Nancy. SAT 23  
(9:30pm): Jambone. No cover.**ST. THOMAS CAFÉ** 44 St. Thomas St., 458  
8225. \*First THU (7:30-11:00pm) ea. month  
Acoustic open stage hosted by Penny and Jin  
Malmberg. \*Every FRI: Jazz Night.**SUGARBOWL CAFÉ AND BAR** 10922-88 Ave  
433-8369. \*Every 2nd SUN (2-5pm): PROxyBOY  
(live chill-out electronica). \*Every SUN (8:30pm):  
Brett Miles presents Rise. Inspirational instrumen-  
tals (pass the hat). FRI 22 (9:30pm): Live dub: The  
Operators. FRI 29 (9:30pm): Tanyss Nixi. \$5 co-**TIM'S GRILL** 7106-109 St., 413-9606. \*Every  
SAT: Open stage hosted by Dan Meunier.**UNCLE GLEN'S EATERY AND SPORTS PUB**  
7666-156 St., 481-3192. FRI 22-SAT 23 (9:30pm-  
1:30am): Mr. Lucky (blues, R&B). No cover

## CLASSICAL

**ALBERTA BAROQUE ENSEMBLE** Robertson  
Wesley United Church, 10209-123 St., 420-1777  
SUN 1: Music for a Festive Season. TIX @ TIX  
the Square.**ALBERTA COLLEGE CONSERVATORY OF  
MUSIC** 3 Muttart Hall, Alberta College Campus  
Grant MacEwan College, 423-6230. SUN 24  
(2pm): Spectrum Concert Series: Happy Birthda-  
Ludwig!**ALL SAINTS ANGLICAN CATHEDRAL** 10035  
103 St., 420-1757. FRI 22 (7:30pm): In Praise  
Music: Songs Without Words. Presented by  
Cantemus Canada. TIX \$8 adult/seniors adv., \$  
children adv. @ TIX on the Square. \$10 adult/ser-  
ior @ door, \$5 children @ door.**CONVOCATION HALL** U of A Campus, 492  
0601, 420-1757. FRI 22 (8pm): Faculty and  
Friends. TIX @ \$12 adult, \$7 student/senior @ TIX  
on the Square. WED 27 (8pm): Quatuor Arthur  
Leblanc: Hibiki Kobayashi and Brett Molzan (vi-  
olin), Jean-Luc Plourde (viola), Ryan Molzan (cello)  
with Dang Thai Son (piano).**EDMONTON CLASSICAL GUITAR SOCIETY**  
Alberta College, Muttart Hall, 10050 MacDonald  
Drive, 420-1757, 489-9580. SAT 30 (8pm)  
Cavatina Duo, Eugenia Moliner (flute), Denis  
Azabagic (guitar). TIX \$18 general admission, \$12  
students/seniors/ECGS members @ Avenue  
Guitars, The Gramophone, TIX on the Square**EDMONTON SYMPHONY ORCHESTRA**  
Winspear Centre, 4 Sir Winston Churchill Sq., 428  
1414. SAT 23 (8pm): Super Special: Celtic celebra-  
tion. David Hoyt (conductor). Featuring the Big  
Rock Pipe Band, the Greenwood Singers and  
Highland dancers from the Strathcona School of  
Dancing. TIX start \$20. FRI 29-SAT 30 (8pm): The  
Masters: Shauna Rolston (cello), David Hoyt (con-  
ductor). TIX start \$22. Student and senior dis-  
counts available. \$15 student rush seating avail-  
able from the Box Office one hour prior to concert  
time.**MCDUGALL UNITED CHURCH** 101 St., one  
block South Jasper Ave., 468-4964. WED 27  
(12:10-12:50): Music Wednesdays at Noon: Olivia  
Walsh and Sheila Wright (cello and piano). Free**WEST END CHRISTIAN REFORMED CHURCH**  
10015-149 St., 449-6409. FRI 29 (8pm): The  
King's University College Concert and Chamber  
Choirs. TIX \$10, \$7 student/senior/alumni @ TKU  
Bookstore, @ door.**WINSPEAR CENTRE** 4 Sir Winston Churchill Sq  
102 Ave., 99 St., 4204-1757, 436-6932. SUN 1  
(2pm): Edmonton Youth Orchestra. TIX \$15 adult  
\$10 student/senior @ TIX on the Square, @ door

## CLUBS

**BARRY T'S GRAND CENTRAL STATION** 6111  
104 St., 438-2582. \*Every WED/FRI: Top 40 w/DJ  
Damian. \*Every SAT: '80s night w/DJ Damian.**DEVLIN'S MARTINI BAR** 10507-82 Ave., 437-  
7489. \*Every SUN: DJ Diabolic spins the in sounds  
from way out.**FORTY-FOUR MAGNUM CLUB** 8318-144 Ave.,  
475-8702. \*Every SAT: Open Stage jams. All  
bands, singers and musicians welcome.**GALLERY LOUNGE** Mayfield Inn, 16615-109  
Ave., 484-0821. \*Every THU-SAT: DJ Steve.**GAS PUMP** 10166-114 St., 488-4841. \*Every

SEE NEXT PAGE

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SATURDAY NOVEMBER 23  
DINWOODIE LOUNGE

DOORS AT 7 PM

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## MUSIC WEEKLY

Continued from previous page

**HOUSE NIGHTCLUB** Neighbourhood Inn, 489-1330. Top 40, country and dance music. SUN 7:45 Super Sunday Tailgate Party. TIX \$139.99.

**THE JOINT WEM**, 486-3013, 451-8000. •Every THU: Charity Show night. Different show every week w/DJ Jazzy. FRI: Upstairs: Twisted Fruit w/DJs Sweetz, Tnpswitch, Alvaro and guests. SAT: Upstairs: DJ Jazzy. Downstairs: XTC. SUN: Betty Ford Hangover Clinic Show w/DJ Jazzy.

**NASHVILLE'S ELECTRIC ROADHOUSE WEM**, 489-1330. Top 40, country and dance music. SUN 7:45 Super Sunday Tailgate Party. TIX \$139.99.

**THE ROOST** 10345-104 St., 426-3150. THU: Charity Show night. Different show every week w/DJ Jazzy. FRI: Upstairs: Twisted Fruit w/DJs Sweetz, Tnpswitch, Alvaro and guests. SAT: Upstairs: DJ Jazzy. Downstairs: XTC. SUN: Betty Ford Hangover Clinic Show w/DJ Jazzy.

## CONCERTS

**ALBERTA COLLEGE CONSERVATORY OF MUSIC** 10050 MacDonald Dr., 423-6230. •THU, Nov 21 (7pm): Final concert. Free.

**THE ALBERTA ROOTS MUSIC SOCIETY** Bonnie Doon Community Hall, 9240-93 St., 420-1757. •SAT, Dec. 14: John Henry CD Prequal concert. Adv. tickets @ Blackbyrd Myozik, Clea's Bookshop, Myhre's Music, Sound Connection, TIX on the Square.

**ARDEN THEATRE** 5 St. Anne St., St. Albert, 459-1542. •FRI, Dec. 13 (7:30pm): Winter Harp. TIX \$23.50.

**EASTGLEN HIGH SCHOOL AUDITORIUM** 1430-68 St., 482-7649, 420-1757. •SAT, Nov. 22 (7:30pm): Something Old, Something New. Presented by Today's Innovative Music Edmonton (T.I.M.E.). Featuring: Form, 'Nuf Sed and Vocal Ensembles. TIX \$12 adult, \$10 student/senior @ TIX on the Square.

**FESTIVAL PLACE** 100 Festival Way, Sherwood Park, 449-3378, 451-8000. •FRI, Nov. 22 (7:30pm): The Fables CD release concert (Celtic rock) TIX \$28 cabaret; \$26 theatre seating. •FRI, Nov. 29-SUN, Dec. 1 (7:30pm show): *Messiah*. Performed by the augmented choir of Trinity Baptist Church and accompanied by an orchestra directed by Dr. Duane Emch. TIX \$14 adult, \$10 children/senior. •FRI, Dec. 6: (6pm dinner; 7:30pm show): Quartette. Featuring Sylvia Tyson, Caitlin Hanford, Cindy Church and Gwen Swick. TIX \$40 adult/senior, \$35 children Christmas dinner and show; \$26 adult, \$21 children/senior show only. •Telus Theatre. SUN, Dec. 8 (2pm): Festival Singers. TIX \$10 adult, \$8 children/senior. •SAT, Dec. 14 (7:30pm): CKUA's Live from Festival Place: A Celtic Christmas: The McDades. TIX \$22 cabaret; \$19 theatre seating.

**FULL MOON FOLK CLUB** St. Basil's Cultural Centre, 10819-71 Ave., 420-1757. •FRI, Nov. 29: Eric Bibb. TIX \$16 @ door, children under 12 half price (at the door only). Adv. tickets @ TIX on the Square, Southside Sound.

**HORIZON STAGE** Spruce Grove, 962-8995. •TUE, Dec. 3 (7:30pm): John Gracie Christmas concert tour. TIX \$20 adult, \$15 student/senior.

**IRISH CLUB** 12546-126 St., 453-2249. •WED, Nov. 27 (8pm): Celtic duo Martin Hayes (fiddle) and Denis Cahill (guitar). TIX \$18 adv., \$22 @ door.

**JUBILEE AUDITORIUM** 11455-87 Ave., 451-8000. •SUN, Nov. 24 (7pm doors; 8:30pm show): John Prine, Todd Snider. TIX \$34.50, \$42.50, \$49.50. •SAT, Nov. 30: Rita MacNeil and Men of the Deep.

**LONGRIDER'S** 11733-78 St., 479-7400. •SAT, Nov. 30: Prism, Barkin' Spiders. TIX \$8 adv. •FRI, Dec. 6-SAT, Dec. 7: Kenny Shields and Streetheart, Face First. TIX \$15 adv. •TUE, Dec. 31: Harlequin, Secret Sauce. TIX \$20 adv. until Dec. 14.

**NORTHERN LIGHTS FOLK CLUB** Queen Alexandra Community Hall, 10425 University Ave., 461-8828. •SAT, Nov. 23: Lynn Miles, Patsy Amico, Brian Gregg. TIX \$14 adv. @ Myhre's Music, Acoustic Music Shop; \$16 @ door.

**RED'S WEM**, 481-6420, 451-8000. •FRI, Nov. 22 (9pm door): Twentyfold, Deep Fine Grind, Coen. \$4 cover. •SAT, Nov. 23 (9pm door): Whoville, Haven. \$4 cover. •SUN, Nov. 24: Grey Cup party. •SUN, Dec. 8: Boney M.

**SHAW CONFERENCE CENTRE** 451-8000. •THU, Nov. 21: Pre Grey Cup Party: 54/40, The Watchmen, The Peppersands.

**UPTOWN FOLK CLUB** Woodcroft Community Hall, 13915-115 Ave., 436-1554. •FRI, Nov. 22 (8pm): Andrea House, Ben Sures, Confluence. TIX \$10 adv., \$12 @ door. Uptown Folk Club memberships \$10 @ door. •FRI, Dec. 6 (8pm): Christmas Dance: Boys of Beaverhill, Almost Leather Band. TIX \$10 adv., \$12 @ door.

**WINSPEAR CENTRE** 4 Sir Winston Churchill Sq., 102 Ave., 99 St., 428-1414. •WED, Nov. 27 (8pm): World at Winspear Series: Afro-Cuban All Stars (multi-generational 20-piece big band project from Cuba). TIX start at \$36 @ the Winspear box office. •MON, Dec. 2: The Huron Carole. •WED, Dec. 11: John McDermott.

## COUNTRY

**WILD WEST SALOON** 12912-50 St., 476-3388. •Every WED (8-9:30pm): Beginner dance lessons. •Every THU (7:30-9:30pm): Intermediate dance lessons.

## JAZZ

**FOUR ROOMS RESTAURANT** Edmonton Centre, 102 Ave. Entrance, 426-4767. THU 21: Salsito. FRI 22: Don Berner Trio. SAT 23: Craig Giacobbo Trio. THU 28-FRI 29: Brett Miles. SAT 30: Blake Kinley Trio.

**FOUR ROOMS RESTAURANT** 28 Mission Ave., St. Albert, 460-6688. FRI 22-SAT 23: iBombai FRI 29-SAT 30: Dawn Chubai.

**YARDBIRD SUITE** 10203 Tommy Banks Way, 432-0428, 451-8000. •Every TUE (8pm door): Jam sessions. FRI 22-SAT 23 (8pm door; 9pm show): Mike Rud Quintet. TIX \$7 member, \$11 guest. TUE 26: Charlie Austin. FRI 29 (8pm door; 9pm show): Ken Aldraft Trio +1. TIX \$8 member, \$12 guest. SAT 30 (8pm door; 9pm show): Mike Herriott Quartet with Kent Sangster. TIX \$8 member, \$12 guest.

**ZENARI'S ON 1ST** 10117-101 St., 425-6151. FRI 22 (8pm-midnight): Dawn Chubai Trio. \$5/person min. charge.

## PIANO BARS

**LION'S HEAD PUB** Coast Terrace Inn, 4440 Calgary Trail S., 431-5815. THU 21-SAT 23: Todd Reynolds.

**SHERLOCK HOLMES CAPILANO** Capilano Mall, 5004-98 Ave., 463-7788. •Every THU and SAT: Celtic night. THU 21-SAT 23: Allan Rock. THU 28-SAT 30: Bill Jackson.

**SHERLOCK HOLMES DOWNTOWN** Rice Howard Way, 10012-101A Ave., 426-7784. THU 21-SAT 23: Derick Sigurdson. TUE 26-SAT 30: Tim Becker.

**SHERLOCK HOLMES WEM** Bourbon St., W.E.M., 444-1752. THU 21-SAT 23: Tim Becker. MON 25-SAT 30: Jim Whiffen.

**SHERLOCK HOLMES ON WHYTE** 10341-82 Ave., 433-9676. •Every THU and SAT: Celtic night. FRI 22-SAT 23: Boom Boom Kings. FRI 29-SAT 30: Derick Sigurdson.

## POP AND ROCK

Also see Club Weekly on page 38.

**BILLY BUDD'S** 9839-63 Ave., 438-1148. FRI 22-SAT 23: Daddy Longlegs.

**BOILERS NIGHTCLUB** 10220-103 St., 425-4767. SAT 23: Danielle B (R&B, pop).

**THE FOX AND HOUNDS** 10125-109 St., 423-2913. FRI 22: Liquord, Curbstomp, Stronger than Blood. SAT 23: Resonance, Doormatt, Kurd Dogs. FRI 29: Anchored Soul, Blacken, Death Grip. SAT 30: Ozone Baby, Indian Police.

**GOODFELLOWS PUB** 3046-1066 St., 431-1111. SAT 23 (9pm-1am): The Hoffman-Brown Band.

**HIGHRUN CLUB** 4926-98 Ave., 440-2233. FRI 22-SAT 23: Exit 303. FRI 29-SAT 30: 10 Inch Men.

**HONEST MUR'S BAR AND GRILL** 8937-82 Ave., 463-6397. •Every THU/FRI: Live bands.

**IRON HORSE** 8101-103 St., 438-1907. THU 21: My Sister Ocean, The Ozzy Osmonds. THU 28: JIF. \$5 cover @ door.

**J.J.'S PUB** 13160-118 Ave., 451-9180. FRI 22-SAT 23: Experienced Math Debaters (rock). FRI 29-SAT 30: Esoteric Mind (rock).

**KINGSKNIGHT PUB** 9221-34 Ave., 433-2599. THU 21: New Cat Yellow. FRI 22-SUN 24: Northwest Passage. THU 28: Haven. FRI 29-SAT 30: Monkey's Uncle.

**LONGRIDER'S** 11733-78 St., 479-7400. •Every TUE: Live traditional country music hosted by Bev Munro. •Every WED-SAT: Top 40 country, dance, classic rock. •Every THU: Thursty Thursday w/DJ Doc Lou. FRI 22: Regan's Cousin. FRI 29-SAT 30: Barkin' Spiders.

**OTTEWELL PUB** 6108-90 Ave., 450-5953, 970-7063. •Every THU: Battle of the Bands. THU 21: Battle of the Bands semi-finals: F'n't vs. Fade Blue Afterglow.

**POWER PLANT** U of A Campus. THU 21 (8:30pm door): Tom Cruise Missiles, This Civil Twilight, Junior Pantherz (Saskatoon). TIX \$4 @ the door. SAT 23: Old Reliable, Jody Shenkarek, Gavin Dunn. TIX \$8 adv., \$10 @ door. All events are no minors. TUE 26: Ember Swift (Toronto), Jennifer Kraatz. TIX \$10 @ the Power Plant. All events are no minors. WED 27: Gentleman Reg. TIX \$4 @ door. SAT 30: Sarah Slean (Toronto), Nathan Wiley (Toronto). TIX \$8 adv. @ TicketMaster, HUB, SUB, and CAB, Powerplant. All events are no minors.

**URBAN LOUNGE** 8111-105 St., 439-3388. •Every TUE: Urban Unplugged. THU 21: Reagan's Cousin. \$0 cover. FRI 22-SAT 23: Rotting Fruit. \$5 cover. WED 27: Sinclair. \$5 cover. THU 28-SAT 30: Mustard Smile. \$0/\$5 cover.

## CALGARY CONCERTS

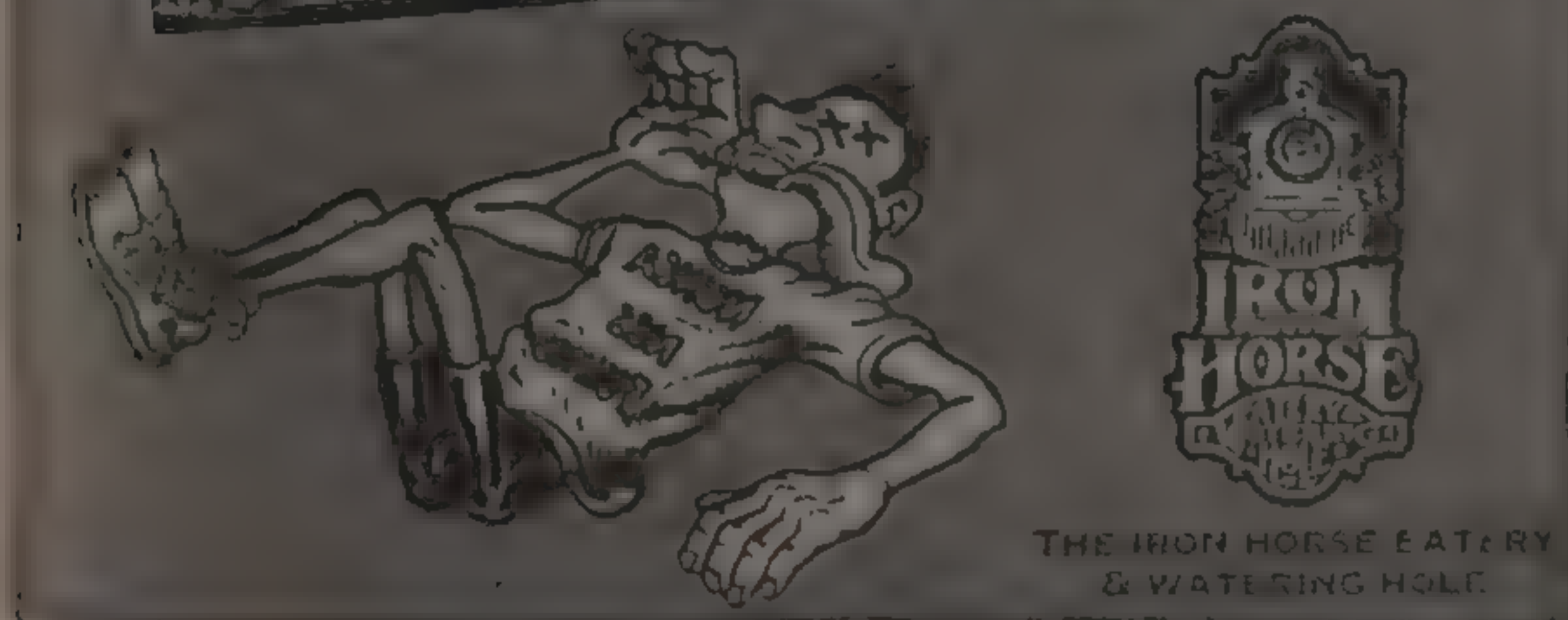
**EPCOR CENTRE'S JACK SINGER CONCERT HALL** •THU, Nov. 21 (7pm door; 8pm show): Shaolin, Wheel of Life. TIX @ TicketMaster.

**PENGROWTH SADDLEDOME** •SAT, Dec. 21: Cher, Cyndi Lauper.

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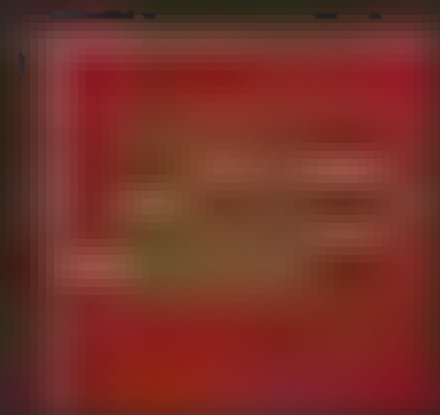


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TO THE BEAT OF



du Maurier

# The Cubans hit the floor

Everything you need to know about the Afro-Cuban All Stars

BY DAVE JOHNSTON

Over the past few years, there have been a few phenomenal shifts in popular music that no rookie-cutter mall star could have instigated. The resurgent interest in bluegrass music can be traced directly to the Coen Brothers' film *O Brother, Where Art Thou*, while Cuban music's renewed popularity is undeniably linked to something called the Buena Vista Social Club. Fronted in the mainstream by guitarist Ry Cooder, the project became a documentary sensation (thanks to filmmaker Wim Wenders) and a musical goldmine.

The first group to come out of these sessions was dubbed the Afro-Cuban All Stars and included members who ranged in age from 18 to 81, including vocalist Ibrahim Ferrer and pianist Rubén González. The entire enterprise was the creation of Juan De Marcos González (no relation), who saw a chance to restore a once universally popular music to its place on the world stage. With two albums and millions of copies sold, De Marcos continues to guide his All Stars around the planet for live appearances, encountering a growing legion of fans who never seem to tire of the band's infectious groove.

Perhaps we should put this phenomenon in perspective and reveal some interesting facts about the All

Stars to help you impress your friends and acquaintances before you salsa the night away.

**Engineered success.** Long before he helped assemble the Buena Vista Social Club sessions and founded the Afro Cuban All Stars, De Marcos studied hydraulic engineering in university, and earned his doctorate in 1989. During this time, he played in a traditional *septeto* group called Sierra Maestra, which recorded 14 albums and toured both Europe and Africa. Before he played traditional *son*, De Marcos jammed with a number of



rock bands in Havana, even though the music was prohibited by the government.

**The piano man.** The group's first album, 1997's *A Toda Cuba Le Gusta*, was the first one made during the Buena Vista Sessions and was recorded almost entirely live. At the time, pianist Rubén González was 80 years old, and De Marcos found him after first searching the streets of Havana on foot.

**You oughta be in pictures.** What the All Stars play is regarded as *timba*, a style of dance music that melds aspects of American pop music (such as longer chord sequences) with the traditional salsa-style music played by *sonoras* (dance orchestras). Back in the 1940s and '50s, Cuban musicians were favoured by Hollywood filmmakers who were looking for lively, romantic soundtracks for

their productions.

**Out of Africa.** The All Stars may have turned out being something very different, had things developed like De Marcos's label planned. Sent by his employers at World Circuit to assemble retired Cuban musicians to work with African musicians and guitarist Ry Cooder, De Marcos was forced to improvise when visa problems kept the Africans out of Cuba.

**War on culture.** The All Stars had to cancel all their American appearances on this current tour, thanks to a restrictive visa policy passed by the U.S. Senate earlier this year. According to the U.S. Enhanced Border Security and Visa Reform Act, Cuba is one of seven nations considered by the Bush administration as a state sponsor of terrorism. (The others are Iraq, Iran, Syria, Libya, North Korea and Sudan.) With the new restrictions, according to a report on MSNBC.com, anyone who might want a visa—artist or not—can expect to wait up to six months. An extensive index of these restrictions can be found on [afrocubaweb.com](http://afrocubaweb.com).

**Walking in your footsteps.** De Marcos has started an indie label, Alhora, to help out new generations of Cuban musicians who have been inspired by the old masters and want to put a new spin on the *son* (the heart and essence of Afro-Cuban music). Some of De Marcos's ideas include incorporating hip hop and electronica into the traditional arrangements. ♡

The Afro Cuban All Stars  
Winspear Centre • Wed, Nov 27

other generic designations, they boast titles like "Pitter-Patter, Mouth in Batter," "The Funny Bone" and "The Sad Clown With a Happy Face." The concert ended with the swing and sway "Well You Needn't," by Thelonious Monk, another gifted namer.

A few days later, it was another church venue, this time the hard pews of St. George's Anglican and the flute and string quartet Vivace playing music from Mozart to Mozetich. From the moment cellist Diana Nuttall took her place on the dais, this was another engaging performance, but one with a lot of surprises. Soon the viola (Marian Moody) and the violin (Thomas Schoen) greeted her, and finally Kathleen Schoen and her flute promenaded down the aisle.

The concert might have been titled *Don't Get Too Comfortable*—apologies to Pierre Berton, who obviously didn't go to St. George's. The familiar Mozart *Quartet in C major* was definitely the most accessible piece in the program, with its delightful changes in dynamics and tempo and instruments passing the lead back and forth. Next, the cello and viola launched into a battle for virtuosic supremacy with daring flourishes and notes turned on edge in Beethoven's *Two Pairs of Eyeglasses*. Apparently this was written by Beethoven for a pair of short-sighted and competitive friends.

It was the second half of the concert that really had the small but appreciative audience twitching in their uncomfortable pews. Composer B. Martinu was influenced by madrigals and silly refrains of the English Renaissance, and his

*Madrigal No. 1* is as full of sound gags as a Jacques Tati film. Kodaly's gorgeous *Intermezzo* was typically reminiscent of Hungarian folk songs and gypsy dances. Perhaps most challenging in the whole program of adult-rated material—apparently the quartet also does a lot of school visits—was the number by Canadian composer Marjan Mozetich. Flautist Schoen aptly likened it to Escher's prints, in which the subjects are always transforming into something else.

Meanwhile, another full week of concerts looms before us. On Friday, November 22, it's a toss-up between the Primavera Trio at Convocation Hall and the tribute to composer Gordon Nicholson at Grant MacEwan's John L. Haar Theatre. The tribute to Nicholson will feature many of the Edmonton composer's own works as well as Don Ross's St. Crispin's Chamber Ensemble in the premiere of a new work.

Incidentally, the ensemble's *Hymn to the Sun* concert will be broadcast on CBC-FM at noon on Sunday. That still allows time for fans of Trio Monde to enjoy "an afternoon of light classical music" at Strathcona Presbyterian Church. On Saturday night, however, a choice must be made. The University of Alberta Madrigal Singers, fresh from the University Voices 2002 festival in Toronto, are at McDougall, and there's a gathering of the clans (pipes and pipe organ playing *Highland Cathedral*, champion Highland dancers, the Greenwood Singers and the Edmonton Symphony Orchestra) at the Winspear. ♡

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## CLASSICAL NOTES



inside the  
concert  
halls

BY ALLISON KYDD

**Mozart, madrigals,  
myopia and Monk**

This week of understated delights started with the comfortable ambience of McDougall Church's Music Wednesdays at Noon: trombonists Ken Read and J.C. (John Cary) Jones playing duets by de Boismortier, Mozart, Forsyth and Monk, and Read declaring all composers closet fans of the trombone.

Though the earlier pieces were sprightly, with the melody chasing back and forth between the two instruments, it was Malcolm Forsyth's collection of *Eight Duets*, written for his daughter Amanda to play with another cello prodigy, Shauna Rolston, that really engaged the audience. Apparently, Amanda named the individual pieces, so instead of being labelled "sonatas" (like the earlier numbers) or



**CV'S FINEST**, an Edmonton rap crew, takes over Youth Menace live on CJSR Thursday November 21 & 28 at 5:00PM. This group of streetwise youth break down doors and stereotypes in this high-energy rap Special. Included will be a special tribute to Jullian "Mayday" Wright one of CV'S Finest who was shot to death in his car.



Due to the adult content and subject material, listener discretion is advised.

**More Live Music on CJSR**  
Tune into Smilin' Jays Happy Hour, an hour of live music featuring Edmonton's own Uncas Old Boys, Friday November 22 at 10:30 p.m. sponsored by MKT Systems LTD. and CJSR.

**Be a CJSR Volunteer**  
Come to the next New Volunteer Orientation Meeting this Saturday November 23 on the U of A campus. Details at [www.cjsr.com](http://www.cjsr.com)

inside  
global  
club  
culture

**BPM**

By DAVID STONE

Okay, so **DJ Dan** isn't coming this Saturday after all. Majestik planned to host the noted American house DJ, but skyrocketing fees made the show an unrealistic proposition, unless everyone would be willing to fork out for a ticket that would cost as much as a decent pair of jeans.

It's a problem that's plaguing the entire industry, and not just in North America. In England, punters and promoters alike are becoming vocal about

ever increasing fees for DJs, which have forced clubs to raise the price of everything from cover to bottled water in order to recoup the expense of the talent. So if you're wondering why somebody like Paul Van Dyk has never played Edmonton, it's probably because the expense of bringing him in would mean ticket prices could easily reach the \$100 mark. And do you really want to pay that much to see someone spin records?

The more depressing fact is that no one will go out to see locals anymore. We've emerged from a period in our local history that was characterized by weekly visits from huge marquee names until things got to the point where people accepted superstar shows as par for the course. Then, on weeks when a major player wasn't in town, nobody went out. The club nights suffered and eventually ended, and some venues became gun-shy about even trying anything again.

Clubs also neglected the idea of residency, switching up DJs every week until nobody knew who was

playing on any night. This lack of consistency hurt things as well, and clubs started pitching big DJs to play, hoping to get people interested in coming back. Fees skyrocketed in response to the competition and desperation, but the cycle was already in motion. Attendance dropped, and everything fell apart.

However, there are still local DJs playing every week around town. They've got gigs, and they're spinning incredibly good music in a variety of genres. They also rarely make any money, and even if they do, it's not very much. Yet they play every week, keeping the music alive, rocking whatever kind of crowd turns out. Big-name DJs are great to hear, and they wield a lot of influence through their track selection and skill. But it's the locals who keep the whole picture together. A good resident knows what the dance floor wants because they're standing behind those decks every week. They also become trusted as the one who will break the new sounds. In many cases, they're as good—if not bet-

ter—than those high-priced superstars who get paraded into town with increasing infrequency.

This isn't to say that the arrival of somebody like DJ Tiësto is a bad thing. We should always welcome talented visitors to the scene and enjoy what they have to offer. All I'm saying is that we should appreciate and embrace the balance we need. There I can put my soapbox away now.

One quick final note. **Therapy**, the infamous after-hours club, will be closing up shop next weekend after nearly four years of late-night, early-morning weekend revelry. On Friday November 29 and Saturday, November 30, the club will host a final bash to usher themselves into the winds of history, with entertainment provided by a long list of local resident DJs both current and former, as well as a number of special guests. No doubt the club's conservative neighbourhood will be happy to see the business go away, but the fates say otherwise. **Therapy** may be going away, but there's something on the horizon. A little intrigue for you. ☐

## CLUB WEEKLY

**THE ARMOURY**—10310-85 Ave, 702-1800 • MON: Go-Girl Night: upstairs: Junior Brown, sexy house • THU: Lo Ball Night • FRI: Heaven and Hell, top 40 dance and retro • SAT: top 40 dance and R&B

**BACKROOM VODKA BAR**—10324 Whyte Ave • MON: Local Motive, house, techno and progressive with DJ Waterboy and guests • THU: I Can't Believe It's Not Friday, house with DJ Waterboy and regular guests • FRI: The Next Episode, with Simon Locke, Ariel & Roel and guests • SAT: Flava, hip-hop

**BLACK DOG FREEHOUSE**—10425 Whyte Ave, 439-1082 • TUE: Digital Underdog, hip hop with Sonny Grimezz, C-Sekshun, and Megaforce • SUN: What The Hell, downtempo beats with DJ Tryptomene

**BUDDY'S**—11725 Jasper Ave, 488-6636 • SAT: Animal, house with DJs Juicy and Derkin

**CALIENTE NIGHTCLUB**—10815 Jasper Avenue, 425-0850 • FRI: Funktion Friday, with DJ Al-V and Wayne B • SUN: Ladies Night, with Invinceable, MC J-Money and guests—NOV 24: CFL Grey Cup after-party

**CLIMAXX AFTERHOURS**—10148-105 St. • (780) 425-2582 • THU: guest DJs • FRI: Crunchie, Mr. Anderson, Charlie Mayhem, Shortee • SAT: Wil Danger, Donovan, Jaw-Dee, Tomek, LP, Protégé

**CRISTAL LOUNGE**—10336 Jasper Ave, info 426-7521 • SAT: Urban Saturdays, with DJ Al-V, Wayne B and guests—NOV 23: Black Reaction (Toronto)

**ELEPHANT AND CASTLE ON WHYTE**—10314 82 Ave, ph. 439-4545 • TUE: Method, breaks, hip-house with DJ Headspin

**HALO**—10538-Jasper Ave, 423-HALO • WED: Copectic, Brit pop and indie rock with DJs Rich and Shane • THU: Classic Night, retro with DJ Davey James • FRI: Pulse, progressive house with Darcy Ryan, Mike Shouf and guests • SAT: For Those Who Know, with Junior Brown, Remo Williams and guests—NOV 23: Todd Omatani (Vancouver)

**LUSH/THE REV**—10030-102 St., 424-2851 • WED: Main—The Classic, retro with DJ Loku; Velvet—progressive house with Ariel & Roel • FRI: Future Funk—main room: The House of DV8 house and progressive with residents David Stone, Ryan Wade and guests; Velvet: The 1st Floor, ma Room, drum 'n' bass with residents Degree, Phatcat, Skoolie and guests

**MAJESTIK**—10123-112 St. • MON: Skool, house and tech house with Charlie Mayhem, Anthony Donohue and guests • TUE: DV8 Records DJ Karaoke • THU: House with residents Tripswitch, Sweetz, and guests • FRI: Urban Fridays, hip hop with Shortround and Echo • SAT: Ladies Night, house with Anthony Donohue, Derkin, Juicy and guests

**NEW CITY**—10081-Jasper Ave, 413-4578 • SUN: Lounge—Atmosphere, chilled beats, Main—Chocolate Sundays, house with Remo and guests • WED: Honey, house with Remo and Junior Brown

**PURE**—10551-82 Avenue, 995-PURE • TUES: Pure Opulence, house with residents Yvo Del-Canto and Richard Delamar, with guests • WED: Breakout!, hip hop and breakbeats with Rage and J-Funk • THU: Cold & Jaded, industrial and hardcore with Zenobyte and Deep Freeze • FRI-SAT: mixed house with DJ Dragon

**THE ROOST**—10345-104 St. • TUES: Upstairs Roots, R&B and hip-hop with Break Fluid and Alvaro • FRI: Upstairs: house with Alvaro, Headspin, Diabolik, Topaz, Yvo and guests

**SAVOY**—10401 Whyte Ave, 438-0373 • FRI: Indie Rock, with DJs Rich and Shane • SAT: Beats, with Ariel & Roel • SUN: French Pop, with Deja DJ

**SUBLIME** (late night/after hours)—10147-104 St., Bsm. 905-8024 • FRI: Astrotrip, Darcy Ryan, S2 • SAT: house with Manny Mulatto and Locks Garant

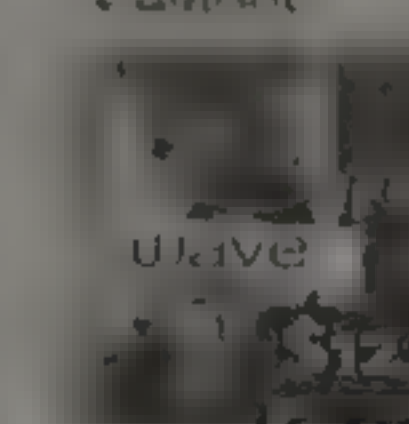
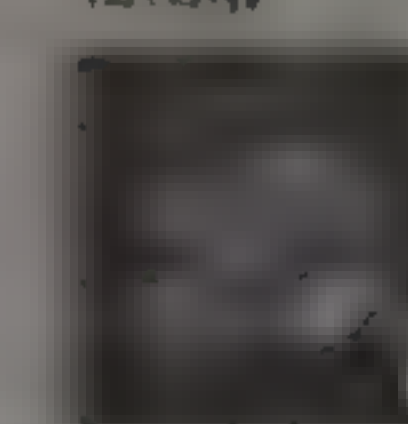
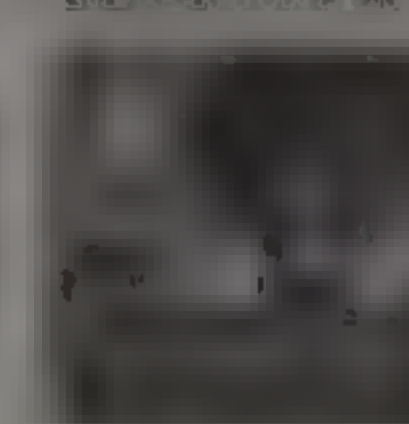
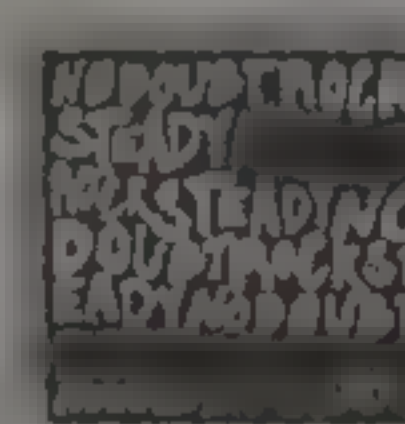
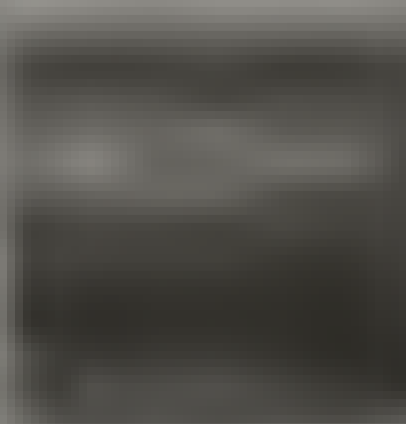
**THERAPY** (late night/after hours, 18+)—10028 102 Street (alley entrance), info 903-7666 • FRI: Upstairs—Gundam, Prime & Propa, Tripswitch, LP; Bunker—Saki & Spanky, Alias, Charlie Mayhem • SAT: Jameel (progressive), Sweetz (breaks), Dave Thierman (hard flow), Tiff-Slip (funky hard house), Crunchie (hard house)

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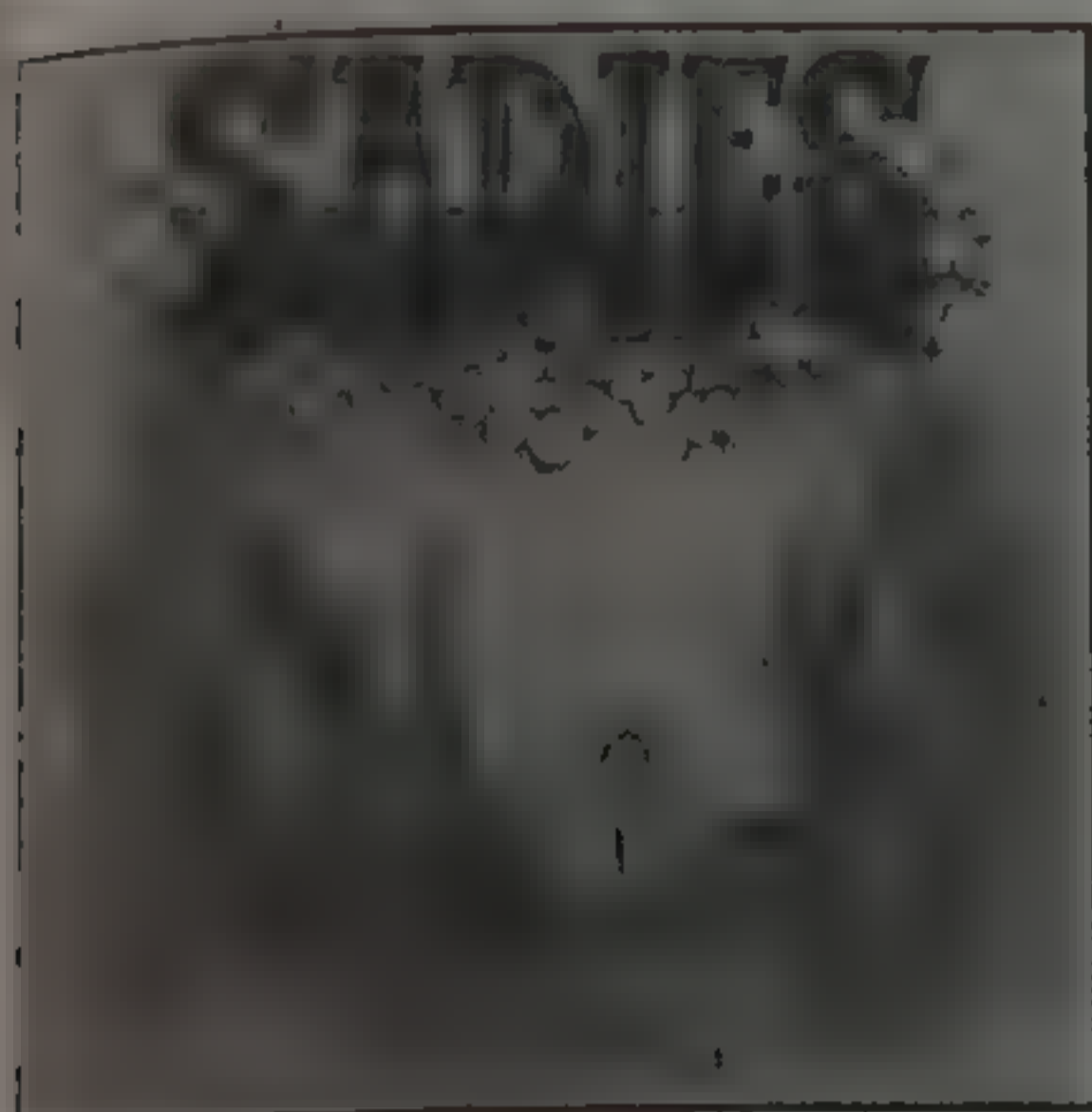
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## NEW SOUNDS

THE SADIES  
STORIES OFTEN TOLD (OUTSIDE)

Generally regarded as Toronto's most country alt-country combo, the Sadies do not disappoint on this, their latest long-player. The high-energy twang of "Lay Down Your Arms" sounds like a cross between Dick Dale and the Reverend Horton Heat, while the reverb-saturated "Oak Ridges" and the album's title track both have that Johnny-Cash-meets-Leonard-Cohen thing goin' on. Every track is notable in its own right; from the plaintive heartbreak of "Within a Stone" to the suggestive confusion of "Mile Over Mecca" to the effective vocal interplay on the his-and-hers duet "A Steep Climb," virtually every song sports the world-weary tone that marks the best traditional C&W has to offer. Co-produced by the Sadies and Blue Rodeo's Greg Keelor, *Stories Often Told* is the band's moodiest and most atmospheric to date. A great album. ★★★★★ —T.C. SHAW

BETH GIBBONS AND RUSTIN MAN  
OUT OF SEASON (GO BEAT)

It's been four years since Beth Gibbons's mellifluous voice was heard on a Portishead album, floating atop Geoff Barrow's and Adrian Utley's eerie and sinister trip-hop arrangements. With some help from Utley, but produced and composed by her and "Rustin Man" Paul Webb

(formerly of Talk Talk), *Out of Season* melds Gibbons's singing with a folkier, more acoustic sound. Her range on this disc is remarkable, from her lilting croon on "Mysteries" and sultry timbre on "Tom the Model" to a full-throated Billie Holiday impression on "Romance" and a tremulous purr on "Funny Time of Year." The melancholy instrumentals accompanying Gibbons's vocal alchemy sound best in the elegantly simple chords of "Show" and the hushed guitars of "Spider Monkey." Bluesy lyrics about drifting love, fading seasons and bittersweet memories ("Time is but a memory/The bitter note unsung/Running tryin' to find salvation/From the sorrow that is done") merge with Gibbons's rich voice to leave a haunting trace of sadness in the air, long after the final track. ★★★★★ —BRIAN GIBSON

TERRANOVA HITCHHIKING NONSTOP  
WITH NO PARTICULAR DESTINATION  
(K7/DISTRIBUTION FUSION)

If Terranova are indeed one of the hottest commodities on the German dance scene, it seems safe to assume that Deutschland's clubs are undergoing the world's first retro techno movement.

Terranova's music is a celebration of where the electronic scene *has* been rather than where it *is* going. From old-school strong-beat rapping to basic drum 'n' bass to a couple of reggae covers that revive the dancehall craze (Shaggy Otis's "Aht Uh Mi Hed" is a highlight), Terranova would have fit perfectly into the mid-'90s musical landscape. There are some interesting moments: '80s breakdancing beats break up a sample of Bauhaus's famous "Bela Lugosi's Dead" bassline in a very loose cover of Bob Marley's "Running Away" and ex-Stereo MC Cath Coffey's vocal work with her new German bandmates is notable too.

Considering that the Germans have always been at the head of every major

club scene, Terranova's popularity in the famous halls of Berlin may indicate that dance music is moving back to a simpler time. Screw the frenetic breakbeat artists of today; Terranova will have none of that. ★★★★★ —STEVEN SANDOR

THE WALLFLOWERS  
RED LETTER DAYS (INTERSCOPE)

With the fractious rock/pop market split into separate "tribes," not many new albums manage to appeal to more than a few sub-categories of listeners at a time. The Wallflowers' newest disc seems to have been assembled with this fact in mind, as *Red Letter Days* consists almost entirely of studiously catchy tracks. Never mind that one of them is being hyped as "the theme song for *The Guardian*," the confidence and clarity of the disc as a whole is enough (almost) to excuse such crass commercialism.

Sure, it's a commercially accessible cache of songs, but when the frontman's dad is Bob Dylan, what else do you expect? Luckily for Jakob, he probably doesn't feel any pressure to emulate his father's role as spokesman for a generation. Besides, to our collective embarrassment, Eminem seems to have filled that particular opening. Sad, isn't it? ★★★★★ —T.C. SHAW

## TAPROOT WELCOME (ATLANTIC)

With the market for "rage rock" as saturated as it is right now, it's not easy to stand out from the crowd. Taproot actually manages to move away from the legions of vanilla ice cream salesmen, although they've had to appropriate the barbershop quartet harmonies last deployed by Alice In Chains in order to do it.

Taproot's music could be described as vaguely melodic, but in a slightly murky, understated way—one more method by which their sound can be picked out of a stultifyingly similar lineup of suspects. Unfortunately, the

result is like listening to Tool and Queen at the same time, only not as interesting as that combination might actually sound. ★★★★★ —T.C. SHAW

## AUDIOSLAVE (EPIC)

It seems like an unnatural meeting: the remaining members of Rage Against the Machine, a band best known for its razor-sharp guitar and rhythm assault, teams up with the frontman from one of the great stomping psychedelic metal bands of the last decade. But check out the raging monster that is "Cochise" and you'll realize that Audioslave just might work.

Unfortunately, the name sucks more than a vacuum, but what's in a name when the guts are all that should matter? What a listener will find here are plenty of righteous blues numbers that seem closer to Chris Cornell's days in Soundgarden than guitarist Tom Morillo's heyday in Rage, as politics take a back seat to lyrics like "I am a virus, I live in silence" (from "Bring 'Em Back Alive"). It's only on songs like "Exploder" that the material sounds "important," as Cornell shouts, "If you're free you'll never see the walls." He shouts a lot on this album, actually, reducing most of the lyrics to a roaring sludge.

Regardless, this is one project that has no pretense about changing the world. "I'm not a martyr/I'm not a prophet/And I won't preach to you," he sings on the aforementioned "Cochise," a sentiment that contains a revealing caveat: "You better understand/I won't hold your hand." In other words, while Audioslave imagines that its listeners are not stupid, it

also suggests that you can take nothing for granted. Appearances can be deceiving. ★★★★★ —DAVE JOHNSTON

PORCUPINE TREE  
IN ABSENTIA (LAVA/ATLANTIC)

Several times over the past few months, I've made musical comparisons that I never made in my previous decade or so of rock writing. In this growing resurgence of art rock (call it "post-rock" if you have to), I've found more and more bands that... well... sound a lot like Rush. But when it comes to changes in dynamics and tempo and soft strains of classical guitar belting into electric chorus lines, no band hews as closely to the Rush template as Porcupine Tree. From the distorted guitar lead of "Blackest Eyes" (which mixes with the acoustically-driven verse to create the closest thing I've heard recently to Rush's late-'80s *Presto* era) to the haunting synths of "Gravity Eyelids" ("Mystic Rhythms," anyone?), Porcupine Tree's music aims for the brain ahead of the heart. Meanwhile, the epic instrumental "Wedding Nails" comes awfully close to Rush no-vocal classics like "La Villa Strangiato" or "YYZ," the kind of time-signature-change-filled epics often used as onstage lead-ins to Neil Peart's show-stopping drum solos.

We have had modern rock bands revisit the classic rockers of the past. Queens of the Stone Age and the stoner-rock set mine the work of Black Sabbath. The Cult once reinvented themselves as AC/DC-like riffmeisters. So, why can't it be Rush's turn to be the new in-vogue classic rock act? Why not, indeed! ★★★★★ —STEVEN SANDOR

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# Upright Citizen's brigade

Can Pepper Sands extend its sonic assault beyond its Vancouver homebase?

By DAVE JOHNSTON

It's hard to imagine that with anybody with a stage name as dramatic as Citizen A, or anybody who belongs to a band as moody as Pepper Sands, would spend an afternoon doing needlepoint. "It's something I picked up from my mom," the singer laughs.

It's a pleasant distraction for the Whitehorse native (Vancouver has been her home since the late '90s) and a creative way to keep busy in the long hours between shows as her band thunders across the tundra on a tour to hustle their self-titled debut for Universal Music. Her bandmates are engaged in a furious and highly competitive videogame session, something she has never attempted to take part in. "That's their thing," she says. "I'm not much of a fan."

She has always been a fan of the Cure, however, so much so that the band does a cover of one of her favourite songs, "Just Like Heaven." Citizen A recalls seeing the Cure perform live—and catching their attention from offstage, thanks to a military tunic that has become her

iconic look. "It was blue, as opposed to the black one I usually wear," she recalls happily. "I was standing up in a section near the stage when they came out, and the buttons must have caught their eye, because they pointed me out."

As strong an influence as Robert Smith might be on their music, the sound of Pepper Sands offers more than straight homage. Listen to songs like "Can U Tell" or "Win Big Lose More (Cherries Jubilee)" and you can hear the band's clever twist on the trusty Britpop formula of ironic lyrics and whip-smart hooks.

[preview] **rock**

Shades of everything from Bauhaus to the Beatles show up in their tightly-arranged numbers, which seem to explode rather than play out.

## A for effort

Arriving in Vancouver from Whitehorse after high school, Citizen A and drummer Adam (first names only, please) cruised the music scene and went through various incarnations before attracting the attention of fans and picking up keyboardist Gregory and guitarist Jay Slye. By 1999, labels were showing interest, and they began connecting with peers like the Dirtmints and current tourmates the Weekend. Opening for bands like Sleater-Kinney and the

Matthew Good Band became another step to securing their current deal with Universal, who brought in the mysterious Tridon and former Matt Good guitarist Dave Genn to produce their first album.

Convincing the rest of Canada that Pepper Sands is a band worth listening to hasn't been a gilded path, however. Citizen A admits that crowds out east haven't been very big, but she's not surprised. Beyond the west—specifically, their homebase in Vancouver—their reputation hasn't exactly preceded them. Yet. "We're still fairly new to them," she says. "We've been playing in B.C. for four years now, so it's a bit easier to get our name in the paper out there than it has been elsewhere. We've made some fans. People buy the record the day after they see us, they e-mail us, and these are the kind of fans we want to be making. They're the kind of people that will keep in touch and come to see us whenever we come to town. It's just going to be a matter of time."

## 54-40, and fright

Earlier this fall, Pepper Sands wound up on MTV Canada's inaugural Campus Invasion Tour alongside I Mother Earth, Billy Talent and 30 Seconds to Mars. They were able to play for crowds that had never heard of them before and became friends with the other bands on the bill. "We'd hang out all the time,"



Wouldn't you like to be a pepper too? Citizen A from Pepper Sands

says Citizen A, "and on days off, we'd call each other and have dinner or whatever."

They've also become friends with fellow Vancouverites 54-40, with whom they share management. "They're one of the best bands we've ever played with," Citizen A says. "We have so much fun with them. I've been listening to their music since I was little and it's kind of trippy to play our set and then watch them perform all these songs that I've known for a long time. They're such a good band and their last couple of records have been really good."

Perhaps someday Pepper Sands

will be able to prove they can endure and thrive like 54-40, outpacing their contemporaries and continuing to hammer away at the scene, doing their own thing. "We just want to make a living doing this," she says. "I want to be able to play music all the time. I don't think we're going to be huge radio rock stars overnight." She laughs. "I have to make this work because, frankly, I don't really have any other skills." ☐

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# film

## A rebellion at Auschwitz

The Grey Zone is difficult to watch, but even harder to forget

By PAUL MATWYCHUK

Writer/director Tim Blake Nelson's *The Grey Zone* tells the story of the 12th "Sonderkommando" unit at the Auschwitz II-Birkenau concentration camp—a handpicked team of Jewish prisoners assigned by the Nazis to herd newly arrived trainloads of their fellow Jews into the gas chambers, haul the resulting corpses to the nearby crematoria and load them into the ovens. There were 13 Sonderkommando units in all at Birkenau—each unit would itself be incinerated every four months or so—but what made the 12th Sonderkommando unique was that in October of 1944 they managed to stage a semi-successful revolt. Using gunpowder smuggled into the camp by a small, resourceful group of female workers at a nearby munitions plant, the Sonderkommando managed to open fire on their Nazi captors and blow up one of the crematoria before the uprising was quelled and the rebels executed.

As remarkable and even inspiring as this achievement was, *The Grey Zone* is pretty much the exact opposite of an exhilarating movie. Nelson (who based the film on his stage play, which in turn was inspired by the diaries of various Birkenau inmates as well as a memoir by the camp doctor, Miklos Nyiszli) dwells relentlessly on the grim realities of the Sonderkommando's work—from the screams and the howls emanating from behind the gas chamber doors to the ghastly grey ash that hangs in the air of the crematorium, coating their skin and clothes like a hellish snowfall—as well as the impossible, sickening moral dilemmas these men and women confronted every hour they spent behind the camp's walls.

For instance, the Sonderkommando used its position to help plot the rebellion, and yet its members still ate themselves for having accepted bribes from the Nazis—liquor, cigarettes, good food, clean bed linen—in exchange for keeping the daily business of the camp running smoothly. Dr. Nyiszli (a beautifully understated performance by Allan Corduner, from Mike Leigh's *Topsy-Turvy*) even agrees to assist Dr. Josef Mengele in his medical "experiments"—accepting similar comforts and perks in the process—in order to

preserve the lives of his wife and daughter.

### Hoffman's choice

As the date of the rebellion draws closer, the ethical choices his characters must make become even thornier. At one point, a Sonderkommando named Hoffman (a surprisingly affecting and forceful David Arquette) discovers a teenaged girl who has miraculously survived the gas chamber; refusing to allow her to be burned alive, he rescues her, forcing his fellow prisoners to decide whether it's worth the (possibly futile) effort to hide the girl and risk jeopardizing the entire rebellion should the guards discover her. Another particularly excruciating scene takes place in a prison yard where the Nazi officers, who have uncovered the powder-smuggling plot at the munitions plant, demand that the women behind the scheme choose between telling them where the powder was headed and having everyone else in their cell block executed in front of them, one by one. What do you do, Nelson asks, when you're trapped in a perfect moral vacuum? Do any of your choices

### [review] drama

(whether moral or immoral) have any meaning when, as several characters repeatedly say, you're "dead already"—when nothing you do can alter the fact that you and everybody around you is doomed to die anyway?

Nelson offers no clear answers. Instead, he films *The Grey Zone* in as plain and emotionless a style as he possibly can; few movies have shown the inner workings of a death camp in as much detail as this one, but the level, artless gaze of Nelson's camera drains these sights of their more sensational and melodramatic qualities. What you feel instead is a kind of sustained horror at the extremes of what human beings are capable of—and not just the Nazis, but the men of the Sonderkommando as well, who somehow figured out a way to keep feeding the bodies of their fellow Jews into the Birkenau smokestacks without becoming paralyzed with



An unrecognizable Mira Sorvino is part of *The Grey Zone*'s ensemble cast

despair. (In perhaps the film's most upsetting scene, Hoffman unleashes his pent-up guilt and self-hatred by pummeling an uncooperative new prisoner—and by the time he comes to his senses, he's beaten him to death with his bare hands.)

### Poetry is dead

Some reviewers have criticized Nelson's dialogue as being too clipped and stogy to be believable, but I thought it made perfect sense within the context of the film. These are characters who know they probably have very little time left to live, and they speak to each other with an almost ruthless urgency that strips every argument down to its bare essentials. They've got no time for poetry or beauty when they talk—and they may well believe that both notions were exterminated from the earth a long time ago.

It's hard to imagine anybody ever being "in the mood" to view a movie as harrowing and painful as *The Grey Zone*, but it's equally hard to imagine anybody being able to tear their eyes away once it's started. It's a tremendously skillful and unsentimental film whose terrible moral implications settle upon you gradually, quietly and insidiously as you watch it—like a blanket of ash. **D**

### The Grey Zone

Written and directed by Tim Blake Nelson • Starring David Arquette, Daniel Benzali, Allan Corduner, Steve Buscemi and Mira Sorvino • Opens Fri, Nov 29

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4 *The Ring* was linked to the mysterious deaths of 11 million horses!

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6 *My Big Fat Greek Wedding* knocked back 4.7 million glasses of ouzo!

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8 *I Spy* spent \$4 million on improbable gadgets!

9 *Frida* sold its first painting for \$2.89 million!

10 Tiffany paid \$2.4 million for prime product placement in *Sweet Home Alabama*!

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Sela Ward and Margot Kidder are the reigning women's doubles champions in their age group for Marin County, California\*

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Mark Ruffalo has temporarily shelved plans to release a rap album\*

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Queen Latifah was awarded a screenwriting credit for her work on *Ghost Ship*\*

More than 1,000 critics worldwide have signed a petition lobbying the Academy to rescind Kim Basinger's Oscar\*

Thanks to an injury sustained during a recent water-skiing accident, Tim Allen now has no memory of anything that's happened in his life between the hours of 10 and 11 p.m.\*

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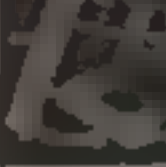
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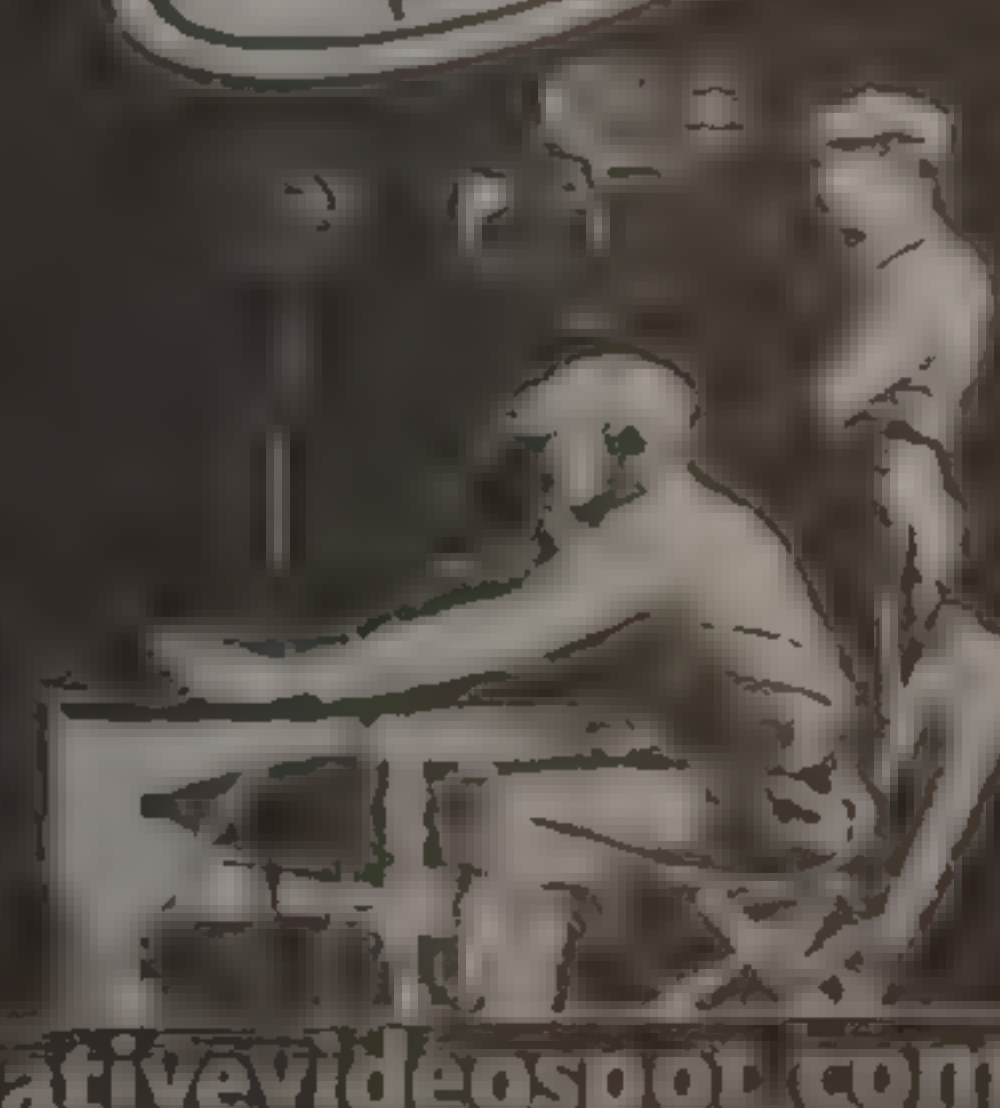


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# Nine Queens: swindlers' list

Argentinian import is one of the cleverest con-game movies of recent years

By BRIAN GIBSON

The best hoax and double-cross films—from the heist-centred *The Usual Suspects* to the ruses of David Mamet's *House of Games* and *The Spanish Prisoner*—are not really about illusion versus reality, but the intricate twists and turns of the plot, and acting itself. Like the play-within-a-play in *Hamlet*, con game flicks are filled with actors playing actors, who adopt layer after layer of deception only to reveal to the audience that life is but a stage, and some people play their roles for higher stakes than others. From Tony Soprano to Keyser Söze, the goal may always be

the same—getting away with loads of cash—but the means to that crass end are full of infinite possibilities.

In Fabián Bielinsky's *Nine Queens*, the con-artist duo of slouching, shuffling ingénue Juan (Gastón Pauls) and Fagin-like master thief Marcos (Ricardo Darín) show off a half-dozen ways to fleece and swindle their fellow Argentinians in

[review]

crime

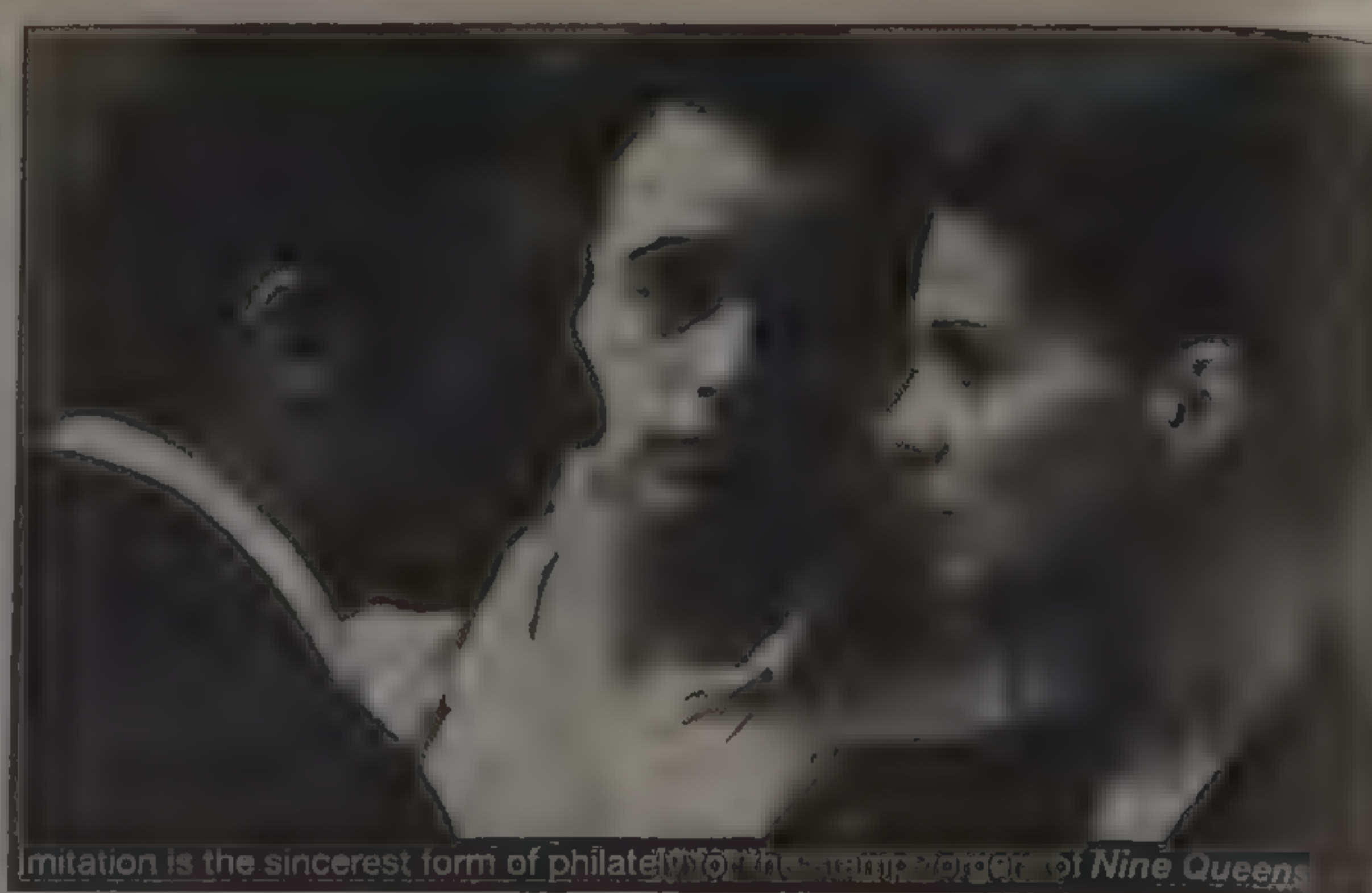
the first half-hour of the film alone (including Juan's successful bet that he can get a woman to hand him her purse within two minutes of talking to her). Yet these are just parlour games to prepare the audience for the grand illusion on which Bielinsky's movie depends.

Juan and Marcos meet after Juan stupidly attempts to defraud a second clerk at the same gas station,

and Marcos decides to show the plucky but conscientious rookie the ropes for a day. But before the 24 hours are up, a complicated caper involving the "Nine Queens," a set of rare Weimar Republic stamps (recalling the antique coin deal at the heart of Mamet's *American Buffalo*), will embroil Juan, Marcos and Marcos's hotel employee sister Valeria (Leticia Bredice) in a sex-, lie- and money-fuelled game in which no one can be trusted.

The film's self-enclosed world is a city—presumably Buenos Aires—where everyone seems to be criminally duplicitous. An early scene involves Marcos pointing out to Juan all the various pickpockets, car thieves, swindlers, spotters of easy targets and plain old robbers at one intersection. To say the least, *Nine Queens* is not a tourist brochure for Bielinsky's homeland—from backrooms in bars to hotel conference halls, he makes it seem as though Argentina is in the World Bank's bad books right now because not a single person in the country can be trusted with money. Banks collapse, a big businessman flees for Venezuela because of shady dealings ("I'll miss this country—I've never seen such goodwill for doing business") and judges can be bribed.

Some of the dialogue in *Nine Queens* is diamond-sharp, from knavish Marcos's comment on Argentina after unwrapping a Greek-made



Imitation is the sincerest form of philately for the main character of *Nine Queens*

chocolate bar he's stolen—"This country is going to hell"—to ace lines such as Marcos's explanation of how he screwed over a former partner: "I unilaterally readjusted dividends."

## That not-so-obscure object of desire

Bredice almost steals the film as Valeria, the hip-swinging object of desire who hates her brother for cutting her and younger brother Federico (Tomás Fonzi) out of their Italian grandparents' estate. Pauls effortlessly inhabits the naïve recruit who needs \$70,000 to help his jail-bound father, while Darín is just as convincing in his role as Juan's increasingly anxious mentor, who can see the huge take for this scheme and is desperate to grab it before events spiral out of his control.

But *Nine Queens* is mainly about the plot's spiralling, shimmering

sleights of hand and its never-ending ruses and deceptions. And when the curtain is finally whisked back.... Well, let me just say that even after all the various tricks and traps strewn throughout the movie, the ending will still pull the rug out from under the unsuspecting viewer.

Certainly Bielinsky's film, along with the impressive homoerotic cops-and-robbers flick *Burnt Money* and the moody family drama *La Ciénaga* (both of which played at the Metro earlier this year), reveals that Argentina's economy may be crashing, but the nation's cinema is far from bankrupt. ☐

## Nine Queens

Written and directed by Fabián Bielinsky

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# Bathhouse of the spirits

Hayao Miyazaki's *Spirited Away* is an otherworldly animated triumph

By KRIS MEEN

It bugs me that Studio Ghibli has released Japanese master animator Hayao Miyazaki's *Spirited Away* in conjunction with Disney Studios. *Spirited Away* lacks everything that I despise about Disney flicks. It's heart-warming, but not smarmy. Its humour is cute but also clever—not pure moronic slapstick. Characters are multi-dimensional rather than stereotypical. And messages are presented rather than preached.

*Spirited Away* centers on 10-year-old Chihiro, who as the film opens is in the middle of relocating to a new home with her parents. But the family takes a wrong turn, winding up in an abandoned amusement park which turns out to be a sort of supernatural gateway. Chihiro's parents unwisely scarf down some enchanted grubs, whereupon they are transformed into pigs. Chihiro, with the help of the puckish Haku, gets a job at the focal point of this supernatural island, a massive, ornate bathhouse for the spirits. There she bides her time, figuring out how to rescue her parents from their porcine imprisonment.

Although I'm sure I missed quite

a lot of the cultural symbolism in the movie, Miyazaki's warnings against the excesses of the modern industrial world come through quite clearly even to Western eyes and ears. Images of bloated overconsumption occur repeatedly, from Chihiro's voracious parents to (most memorably) an insane spirit who gorges on a never-ending sea of food served by the employees of the bathhouse, several of whom it gobbles up indiscriminately in the process. The spirit buys the food with gold that appears at its fingertips, but which later turns out to be nothing more than dirt.

[review]

animé

Miyazaki also tackles environmental consequences: one poor river spirit comes to the bathhouse to cleanse itself of the old bicycles, tires and other trash that clog its system. And Chihiro herself seems to represent a modern populace that has lost its values. At the beginning of the film she is a spoiled, sulky, lazy young girl who can succeed only when she regains the virtues of hard work, respect and bravery.

But *Spirited Away* is so visually imaginative that it bears its thematic burden without ever seeming weighed down by it. At 125 minutes, it's long for a kid's flick, but it's hard to imagine a kid being bored by its images of a spookily understated ghost world of glowing lanterns and

spirits that speak without mouths. Some scenes might frighten younger children, however—and indeed, one young theatregoer sitting a few rows up from me crawled into her mother's lap 20 minutes into the film and stayed there until it was over.

## Chihiro is a heroine

Unlike Disney, Miyazaki wastes no time with over-choreographed musical numbers, instead spending his time building complex characters. The bathhouse, for instance, is populated by an array of amusing and colourful characters, from a trio of bouncing severed heads to animated pieces of charcoal to a giant radish-spirit.

The orchestral soundtrack is *Spirited Away*'s sole distracting element, often accompanying otherwise mundane, peaceful activities like eating with inexplicably rousing music. (Perhaps something has been lost in the cultural translation.) Otherwise, this is a highly entertaining film that more than redeems the increasingly ho-hum animated pictures Disney has been churning out in-house. You can bet there won't be any radish-spirits in *Treasure Planet*, that's for sure. ☐

## Spirited Away

Written and directed by Hayao Miyazaki

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Todd Haynes talks about *Far From Heaven*, the best Douglas Sirk movie Douglas Sirk never made

BY PAUL MATWYCHUK

"I could go on and on for hours!" exclaims writer/director Todd Haynes as he explains the visual strategies he adopted in his breathtaking new film *Far From Heaven*, a meticulous recreation and re-imagining of the immaculately photographed string of melodramas Douglas Sirk directed for Universal Pictures in the late '50s. "The proximity of the camera to the characters in these films is very presentational," he says. "There's a real distance from the action. The camera is very rarely in the eyeline between characters' gazes—you often see a character looking way off to the side when they're looking at another character, there's always an over-the-shoulder framing. The characters almost never 'carry' their own close-ups; they're never in control of their

Perhaps more than any other high-profile American director, Haynes talks in the language of hardcore film theory—he refers to "gazes" and "signs" with an ease that suggests he's spent a lot more time reading Peter Wollen and Laura Mulvey than the latest issue of *Variety*. But the remarkable thing about *Far From Heaven* is what an emotional experience it is—this is no arid, intellectual exercise but a genuinely

heartbreaking story of three decent people prevented by repressive social conventions from acting on the desires of their hearts.

Haynes gained a certain reputation as an indie-film provocateur with his first two films. 1987's *Superstar: The Karen Carpenter Story* (in which the life of the '70s pop star was re-enacted by a cast of Barbie dolls) was pulled out of circulation at the behest of A&M Records due to Haynes's unlicensed use of several Carpenters songs, while 1991's homoerotic *Poison* (an early, much more uneven exercise in genre pastiche) briefly made headlines when right-wing U.S. preacher Donald Wildmon denounced the \$25,000 grant from the National Endowment for the Arts that had helped fund it.

But it was a much more quiet and

## [previous] indie

controlled film that cemented Haynes's critical reputation: 1995's *Safe*, his first collaboration with *Far From Heaven* star Julianne Moore (playing a housewife who inexplicably contracts a mysterious, possibly imaginary set of "environmental allergies"), which was voted the best film of the 1990s by a *Village Voice* poll of more than 50 international critics. That cold, unsettling film, perhaps predictably, underperformed at the box office, as did Haynes's follow-up, the hugely underrated 1998 glam-rock extravaganza *Velvet Goldmine*. But *Far From Heaven*—which features Haynes's most high-profile cast and his most accessible storyline to date—may well give Haynes his first crossover hit.

I spoke to Haynes last week over the telephone from Oregon. Here's our conversation.

**Vue Weekly:** Probably the best way to start talking about *Far From Heaven* is to ask about Douglas Sirk. Was that, in fact, the starting point of the film for you—to do a film in the Sirk style?

**Todd Haynes:** Yeah, it definitely was. I first saw them in college and became pretty enraptured by what he was doing. And then [German director Reinert Werner Fassbinder, one of Sirk's most outspoken champions] died when I was in college, so there were all these Sirk retrospectives springing up and the lineage from Sirk to Fassbinder was being discussed a lot.

**VW:** What was it about his films that you responded to so passionately?

**TH:** Well, initially, it was just the way they looked—that was the most powerful impression they first made on me. But I also was introduced to them in a college setting where I was a T.A. for a film theory course and I was very eager to get a handle on how they were being looked at by critics and feminists and so on.

**VW:** I've read a wide range of reactions to Sirk's movies, from people who just sort of dismiss them as soap operas or "women's pictures" or whatever, to people who say he's this devastating social critic of '50s America, to people who say his movies are actually secret comedies that you need to watch, like, 25 times before you get the joke.

**TH:** Well, I don't see them as secret comedies. What's interesting to read is *Sirk on Sirk*, where he's commenting on his films from the perspective of the late '60s and early '70s. I think he's responding to the rediscovery of his work among film aesthetes, which I think, in a funny way, elicits his most radical points of view. He denies that they were intended to be sentimental at all—at one point he says something like "I don't understand how people could possibly find them sad or weepy." He talks about them completely as critiques of American culture. But it's really impossible to believe that when you see a movie like *Imitation of Life*, which is so impossibly sad and beautiful and contains scenes that are built on such incredible pain that you can't help but feel sympathy for the characters.

**VW:** How did you think of *Far From Heaven* when you were writing it? Was it intended as a tribute to Sirk, or a variation on him, or what?

**TH:** It was inevitably going to be a variation. I never believed it was possible to simply recreate a '50s film experience for an audience today. I was very aware of what audiences today bring to a film about the '50s and wanted to utilize that as a starting point. In other words, people have a kind of superiority toward movies or cultural stories from that time and I wanted to challenge that—but in a way that would completely utilize the cinematic language from that time. And I was ultimately motivated by wanting to make a film that was emotionally affecting, but to arrive at that point in sort of dissident terms—and by that I mean I would be going against any consoling, contemporary way of telling a story aimed at achieving an emotional outcome. I would be using a very

outmoded language, but trying to use it to rekindle something genuine.

**VW:** As you made this movie, did you come away with a renewed respect for Sirk and all the work it takes to achieve the immaculate look his films had?

**TH:** Oh, totally. And a surprise at how extreme he goes. I took hundreds of digital stills from Sirk's films and it was only when we took those frames and held them up and looked at them that we could see how radical and extreme some of the lighting and the shadows are—and in ways that you don't remember while watching them. It's almost expressionistic, but you don't realize it because it's serving the story.

**VW:** Cathy is a character a modern audience is sort of conditioned to dismiss—this pampered housewife who maybe doesn't think too deeply about the world around her. And yet she doesn't come across as a fool in the film—she's a deeply sympathetic character. Could you talk a little about how you wanted audiences to perceive her or change their perceptions of her?

**TH:** You know, I've been asked how I changed the film's tone from being funny to being serious. And to a large degree, I didn't do anything. The quality of the dialogue at the

end of the film does not differ all that greatly from the dialogue at the beginning. In both cases, it's very stock dialogue from that world of "movie speech." And the acting style doesn't change greatly, either. Everything is dealt with very seriously—the actors aren't winking or making any asides that would give the audience permission to laugh or dismiss what's happening. And we're very unused to that these days, to seeing something that seems so open to satire or an ironic presentation not being given one.

**VW:** What kind of conversations did you have with the cast about the acting style you were after? Did you think of it as stylized dialogue but played naturalistically?

**TH:** I thought of it as a very specific kind of acting that was necessary to approach a very specific kind of writing. I don't think people even realize how hard a job it was these actors faced, or how different from contemporary acting their performances had to be. It requires a real commitment to the text—in a way, it's a more direct kind of performance that's not filtered through a lot of little colloquial gestures like scratching your head or breaking up

SEE NEXT PAGE

## Heaven's great

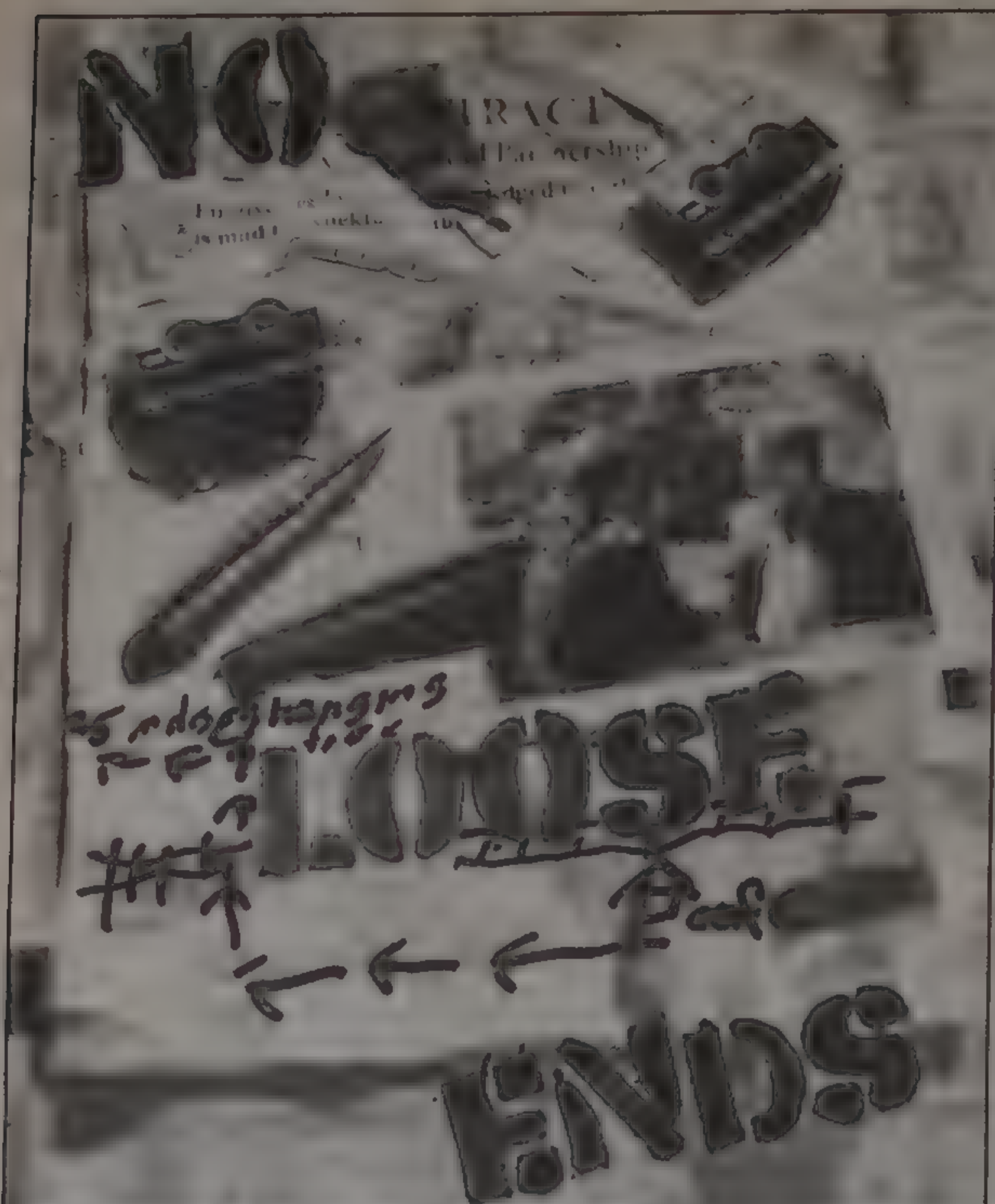
It's a beautiful autumn evening in 1957 in Hartford, Connecticut and housewife Cathy Whitaker (Julianne Moore), the heroine of Todd Haynes's masterful new film *Far From Heaven*, couldn't be more contented with her life. Sure, her two children can sometimes be a handful and her husband Frank (Dennis Quaid) sometimes downs an extra drink or two during the day to cope with the stress of his white-collar job at the Magnatech corporation, and maybe she and Frank don't exactly have the most active love life in the world. But it's still a perfect little world inside Cathy's perfect suburban home—she and Frank were even dubbed "Mr. and Mrs. Magnatech" as part of a publicity campaign for Frank's company. In the words of the local society newspaper, Cathy is "as devoted to her family as she is kind to Negroes."

But then, late one night, Cathy makes the fateful decision to visit her husband at his office and bring him a hot dinner from home—and is shocked beyond comprehension to discover him locked in a passionate embrace with another man.

Haynes has filmed *Far From Heaven* in the style of Douglas Sirk, whose films *Imitation of Life*, *Written on the Wind* and *All That Heaven Allows* pretty much represent the acme of immaculately art-directed '50s soap operas. But Haynes does far more than simply replicate Sirk's pristine sets, the actors' impeccable, colour-coordinated clothes and hairstyles and Russell Metty's richly hued cinematography; he vividly evokes the way Sirk's visual perfection barely masked the desperate loneliness and pain of his characters. By the end of *Far From Heaven*, not even the gleam on Cathy's newly-polished floors and tables can disguise the coldness at the heart of her so-called "dream home"—the rooms look so oppressively perfect, so untouched by human hands, that they have all the substance of a showroom display in the furniture department of the local Sears.

Julianne Moore gives an extraordinary performance as Cathy. People always hold up Meryl Streep as the greatest actress on the face of the planet, but you can always spot the careful building-up of technical tricks that go into her performances—Moore, on the other hand, seems to work much more instinctively and intuitively so that it's nearly impossible to figure out how she achieves her effects. And yet she's a virtuoso technician at the very same time: in her scenes with Dennis Haysbert (playing a sympathetic black gardener who Cathy spends more and more time with as her marriage falls apart), Moore shows Cathy moving from fear to growing trust to friendship to—although Cathy barely realizes it—love, with each change so subtle it registers almost subliminally upon your perceptions. Quaid is equally strong as Cathy's tormented, self-hating husband. Few actors have aged as well as Quaid has: at the age of 48, he's left behind some of the cocksure swagger that made him a star in the early '80s, but there's an air of sadness and regret to his characters now, and in movies like *Traffic*, *The Rookie* and *Far From Heaven*, he's doing the best work of his career.

*Far From Heaven* is the rare movie that's both a conceptual triumph (Haynes's note-perfect '50s-era script is complemented beautifully by Sandy Powell's costumes, Ed Lachman's cinematography, Mark Friedberg's production design and Elmer Bernstein's score) and an emotional powerhouse. How strange it is that possibly the best movie of 2002 looks, to all appearances, like it could have been made in 1957. —PAUL MATWYCHUK



**NO LOOSE ENDS at the METRO CINEMA**  
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NO LOOSE ENDS with Uyn Stuart, Collin Campbell, Angela Pagano, David Bodnar. Director of photography: Matt Vest. Directed by Rick Ash. Produced by Emil and William Becze ©2002

# Forced imprisonment

*Cherish* confines you in the movie theatre with very, very few diversions

BY BRIAN GIBSON

**T**he intriguing promise (and premise) of a "locked room mystery" involves the absolute focus on one closed area and the bizarre crime that has occurred within it. A "locked room" film—*Rear Window* being the most famous example—should be easier to produce, as the camera can rove beyond the four walls, conveying claustrophobia and tension more immediately than literature. But when that film is Finn Taylor's *Cherish*—even when the confined woman strips down to her underwear, has a stalker and devises a number of ways to escape her imprisonment—the bizarre crime is the movie itself, which stifles the trapped viewer, pent up with boredom.

Zoe (Robin Tunney) is a retainer-wearing computer animator in San Francisco who attracts guys like flies with her geeky desperation. After drinking at a party with swaggering Andrew (Jason Priestley), she's car-jacked by a stalker. But a bike cop spots them and orders them to stop, whereupon the man forces Zoe to run him over, only to escape after the car crashes into a lamppost. Police arrive on the scene to arrest

the unconscious Zoe, who awaits her trial while confined in a loft by a electronic bracelet, administered and regularly checked on by state deputy Bill Daly (Tim Blake Nelson).

The mystery here is not the identity of this shadowy man who got Zoe into this mess, but which movie Taylor intended to emerge from *Cherish*'s cinematic muddle. First it's a cartoonish satire of a hyper-real cubicle world in which a love-starved working girl tries to hook up with guys in cheesy night clubs. Then it's *The Fugitive* with the genders

**[review] indie**

reversed. Next, it's a quirky romance between law enforcer and accused. Throughout, it's a series of bizarre male fantasies about Zoe set to retro (mostly '80s) tunes, with which Taylor seems to be unhealthily obsessed.

## Out to Lynch

Taylor throws in some faux-Lynch characters such as two constantly rutting Europeans upstairs and a wheelchair-bound midget in the loft below Zoe. No, wait—he's a gay, Jewish wheelchair-bound midget: Who gets hit in the head with a baseball bat when Zoe's nemesis comes a-calling (presumably because he already had four strikes against him, so why not a fifth?).

Such undeveloped, weird-for-

weird's-sake characters muddy up an already murky movie. Tim Blake Nelson has a nice turn as the oddball deputy, but his character becomes increasingly cheapened as a means for letting seductress Zoe escape her shackles and find her murderous stalker. (Taylor misses his chance here for a soundbite from that most famous of retro stalker tunes, the Police's "Every Breath You Take.")

Still, even though I can't get a refund from Taylor for my forced captivity, I think he still owes me a few answers. Why is Liz Phair in your film, but none of her songs? Why does Lindsay Crouse (David Mamet's first wife) appear in an early scene as a psychiatrist, only to disappear? Why the gruesome, implausible ending? Is the scene where Robin Tunney throws off her jacket and runs through the city wearing a white bra top grossly gratuitous, a blatant suggestion that the film is set in summer or a pathetic homage to *Run Lola Run*?

If you really cherish your time money and retro music, you're probably better off catching Herb Ritts's *Cherish* video for Madonna on TV some time—it's better filmed has just as interesting a storyline and is only four minutes long. **D**

*Cherish*

Written and directed by Finn Taylor •

Starring Robin Tunney, Tim Blake

Nelson and Jason Priestley • Zeidler

Hall, The Citadel • Fri-Mon, Nov 22-25

(7pm) • Metro Cinema • 425-9212

## Todd Haynes

Continued from previous page

the words or throwing lines away or any of these hallmarks of what we think of as "real." It's tough—I especially saw how hard it was when I was casting supporting players even more than with my incredibly fortunate cast of leads. You'd see them trying to read the lines naturalistically, and it just made the text sound all the more absurd. They really had to meet it in the middle and commit to it—and then it sounded natural.

**VW:** Julianne Moore is getting a lot of praise for her work in the film, and she's tremendous in it, but I was equally impressed with Dennis Quaid's performance, which I think is just sensational. Was there something you saw in him that made you think of him for the part?

**TH:** Definitely. The one thing I knew about Frank was that I wanted someone to play him who you would not see this struggle coming,

whose masculinity would be more or less a given. And of course, Quaid brings this whole shimmer of references from his previous roles as a kind of rugged, all-American, very likable, masculine guy. So there wasn't a lot he needed to do to establish Frank "before" this film takes place. But of course, the only way that would work is if he could then leave those associations behind and take us somewhere else. And that's where his performance is courageous and brilliant—it's not that he's playing a gay character, it's how much he plays *against* likability and easy sympathy, how really down and dirty Dennis goes, which makes it all the more human, all the more recognizable as an *intensely* difficult struggle for somebody like Frank. And I think it's way more moving ultimately when you *don't* cater to what we think is "moving" or "sympathetic" and play it as human instead. And what's also amazing is how much he stays within the acting vernacular of that time without making it seem artificial. As does Dennis Haysbert or Patricia Clarkson—they're really phenomenal performances that way. They get directly to the content and the emotion, but the way they do it is not in a contemporary mode.

**VW:** I don't know if this amounts to a trend, but with your film and François Ozon's *8 Women*, there's a certain revival of interest in the Sirk style. Is there anything, do you think, about the time we're living in that relates back to the time when Sirk was making films, some-

thing that's in the air that makes people "get" those movies again?

**TH:** Oh, I just think that what's happening now in America makes the '50s look like the '60s. We have this idea that as you move forward in history, you invariably become more progressive, and if anything my film really raises the question of how far we've come since that time. It's a really frightening time right now. At least the '50s were bracketed by periods of unique progressive thought—like the war years, when women were in the workplace and WACs were on the frontlines and we had some very progressive people in the White House. The '50s were this brief moment of an intense need to return to basic American values that was not going to last—the civil rights crises were just starting to take fire and there was *no holding them back*. They were just going to explode.

**VW:** So do you think the same thing is true now? That this current period of conservatism or repression just can't last, that there's stuff boiling under the surface that'll make it crack?

**TH:** I don't know. I'm shocked at how long it's lasted already. I definitely feel like we've swung in this direction for some time—and now we're seeing it with absolutely no challenges at all. It's distressing. **D**

*Far From Heaven*

Written and directed by Todd Haynes

• Starring Julianne Moore, Dennis

Quaid and Dennis Haysbert •

Opens Fri, Nov 22

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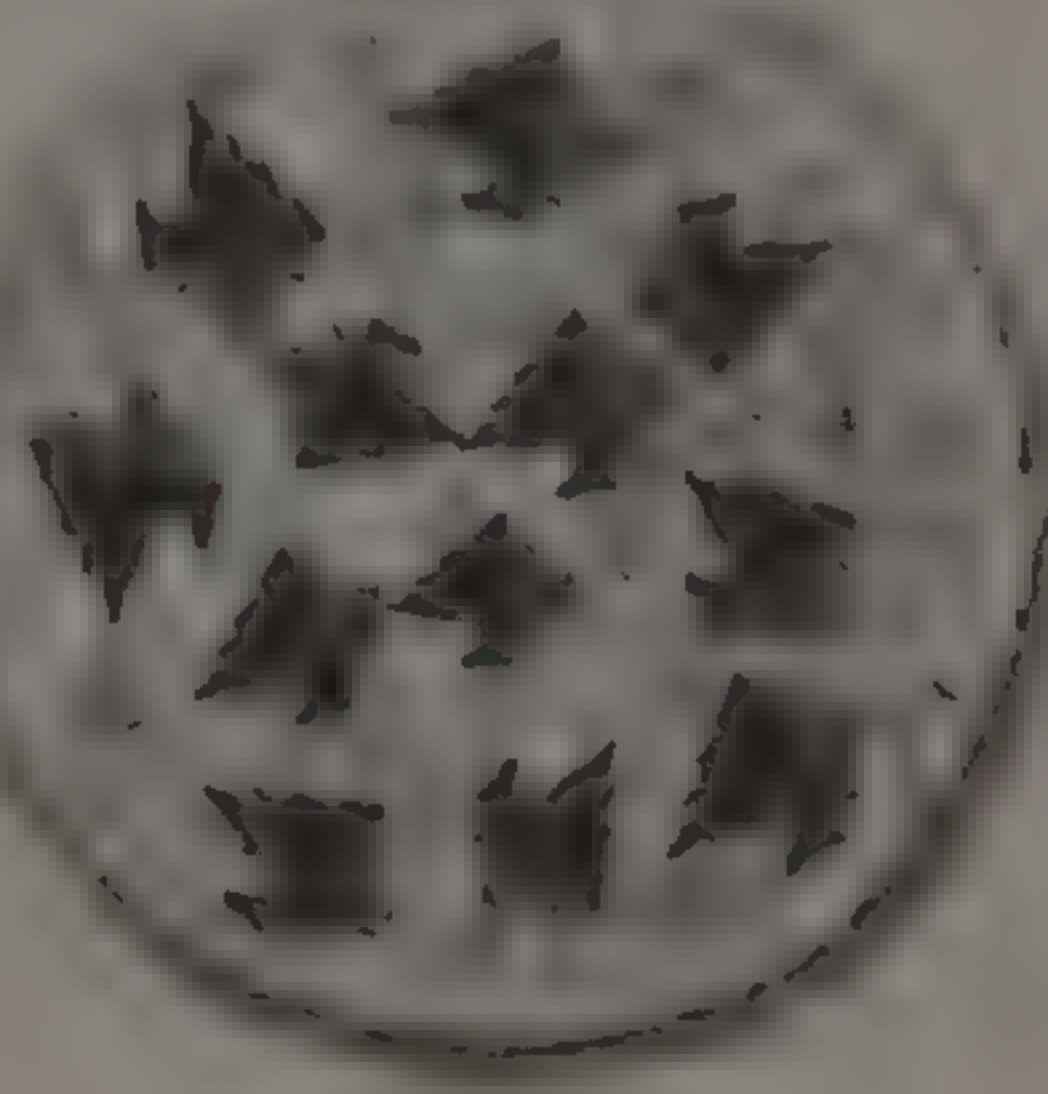
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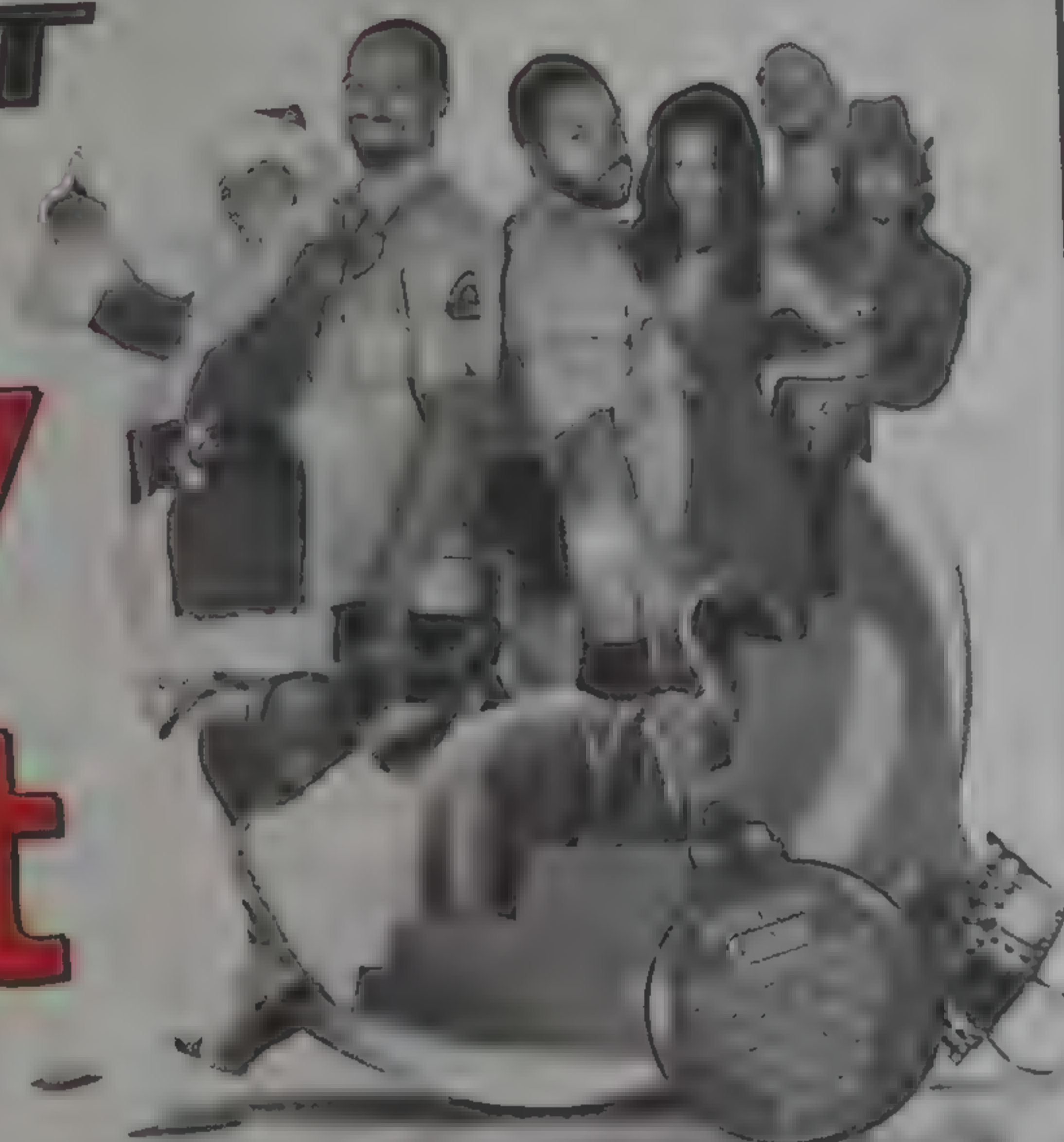
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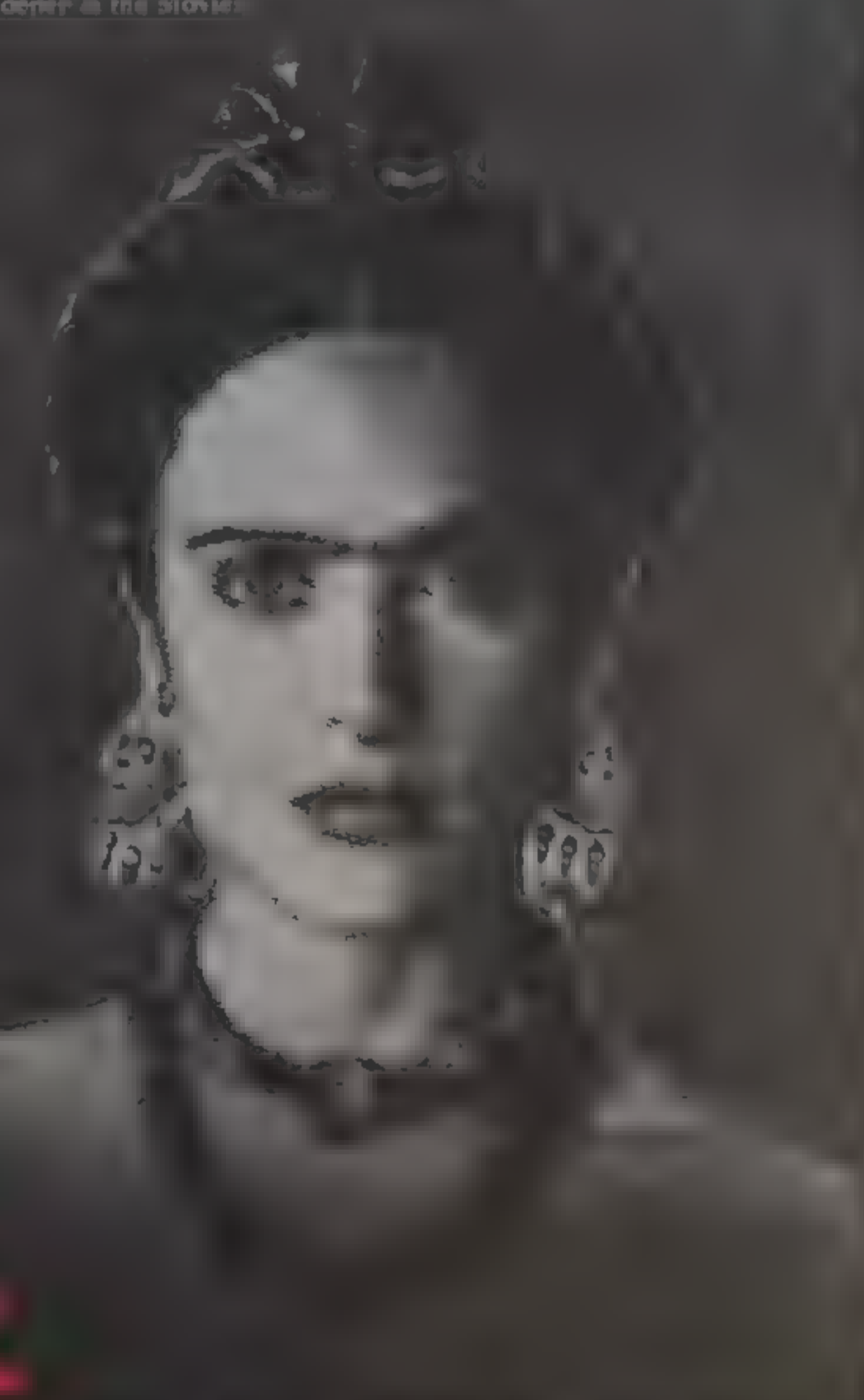
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# FILM WEEKLY

## NEW THIS WEEK

**Adam Sandler's Eight Crazy Nights** (CO, FP) The voices of Adam Sandler, Tyra Banks, Jon Lovitz, Kevin Nealon and Rob Schneider are featured in this animated comedy, set during Hanukkah, about two mismatched men who must join forces to coach a neighbourhood youth basketball team. (Opens Wednesday)

**Cherish** (M) Robin Tunney, Tim Blake Nelson and Jason Priestley star in *Dream With the Fishes* writer/director Finn Taylor's offbeat comedy about an oppressively clingy young woman who is forced to rely on her own resources when she is sentenced to house arrest for a crime she did not commit. *Zeidler Hall, The Citadel; Fri-Mon, Nov 22-25 (7pm)*

**Die Another Day** (CO, FP, L) Pierce Brosnan, Halle Berry, Rick Yune and Judi Dench star in the latest adventure for suave, ladykilling British secret agent James Bond, who this time teams up with a sexy female American spy to battle a facially mutilated North Korean master criminal. Directed by Lee Tamahori (*Along Came a Spider*)

**The Emperor's Club** (CO) Kevin Kline, Emile Hirsch, Joel Gretsch and Embeth Davidtz star in *One Fine Day* director Michael Hoffman's drama about an idealistic prep school teacher and his decades-long relationship with a troublemaking student. Based on Ethan Canin's short story "The Palace Thief."

**Extreme Ops** (CO, FP) Devon Sawa, Rufus Sewell and Bridgette Wilson-Sampras star in this action flick about a gang of young extreme-sports enthusiasts who use their skiing, snowboarding and skydiving skills to evade and capture the Serbian war criminal whose secret hideout they've accidentally discovered. (Opens Wednesday)

**Far From Heaven** (P) Julianne Moore, Dennis Quaid and Dennis Haysbert star in *Safe* writer/director Todd Haynes's meticulously filmed '50s-style melodrama about a sheltered, suburban Connecticut housewife who seeks comfort in her friendship with a black gardener after learning that her husband is a closeted homosexual

**Friday After Next** (CO) Ice Cube (who co-wrote the script), Mike Epps, K.D. Aubert and John Witherspoon star in the third entry in the popular *Friday* series of comedies, in which friends Craig and Day-Day attempt to catch the thief who has stolen the presents they've bought their friends and family in time for Christmas morning.

**Moonlight Mile** (CO) Jake Gyllenhaal, Dustin Hoffman, Susan Sarandon and Ellen Pompeo star in *City of Angels* director Brad Silberling's tearjerker about a young man who moves in with the parents of his recently deceased girlfriend, only to find himself wrestling with guilt and grief after unexpectedly falling in love with another woman

**Nine Queens** (M) Ricardo Darin, Gaston Pauls and Leticia Bredice star in writer/director Fabian Bielinsky's acclaimed, intricately plotted caper flick about two low-level con men who become involved in a scheme to forge and sell a set of rare German stamps. In Spanish with English subtitles. *Zeidler Hall, The Citadel; Fri-Mon, Nov 22-25 (9pm)*

**Solaris** (CO, FP) George Clooney, Natascha McElhone, Jeremy Davies and Viola Davis star in *Erin Brockovich* director Steven Soderbergh's remake of Andrei Tarkovsky's philosophical 1972 science-fiction classic about an astronaut who experiences visions of his dead wife while studying a strange, energy-covered planet in the far

reaches of space. Based on the novel by Stanislaw Lem. (Opens Wednesday)

**Treasure Planet** (CO, FP, L) The voices of Joseph Gordon-Levitt, Brian Murray, David Hyde Pierce, Martin Short and Emma Thompson are featured in *Aladdin* co-directors Ron Clements and John Musker's animated science-fiction gloss on Robert Louis Stevenson's *Treasure Island*, about a young man battling pirates as he searches for a legendary buried treasure. (Opens Wednesday)

## FIRST-RUN MOVIES

**Bloody Sunday** (P) James Nesbitt, Tim Pigott-Smith and Nicholas Farrell star in *The Theory of Flight* director Paul Green-grass's vividly realistic recreation of the 1972 killing of 13 unarmed Irish civil-rights demonstrators by members of the British Parachute Regiment. Based on Don Mullan's book *Eyewitness Bloody Sunday*.

**Bollywood/Hollywood** (P) Rahul Khanna and Lisa Ray star in Kama Sutra writer/director Deepa Mehta's cross-cultural romantic comedy about an Indian-Canadian man who pretends to court an Indian woman in order to placate his conservative parents, only to fall in love with the call girl he's hired to aid him in the ruse

**Bowling for Columbine** (GA, CO) Roger and Me writer/director Michael Moore examines Americans' love affair with firearms and probes the roots of the United States' astronomical gun-murder rate in this satirical documentary featuring interviews with Charlton Heston, Marilyn Manson and Matt Stone.

**8 Mile** (CO, FP) Eminem, Brittany Murphy, Kim Basinger and Mekhi Phifer star in *Wonder Boys* director Curtis Hanson's gritty drama about a young white kid from the blue-collar slums of Detroit who uses rap music as an outlet for his anger and a possible ticket out of his life of poverty.

**Femme Fatale** (CO) Rebecca Romijn-Stamos, Antonio Banderas and Peter Coyote star in *Blow Out* writer/director Brian De Palma's erotic thriller about a glamorous thief who embarks upon a surreal quest for revenge when a voyeuristic photographer threatens to expose her identity to her enemies.

**Flower and Garnet** (CO) Callum Keith Rennie, Jane McGregor and Colin Roberts star in the debut feature from Saskatchewan-bred, Vancouver-based Keith Behrman, a quiet and thoughtful domestic drama about a father and his two kids struggling to recover from their mother's death during childbirth.

**Frida** (CO) Salma Hayek, Alfred Molina and Antonio Banderas star in *Titus* director Julie Taymor's biopic about unbowed Mexican artist Frida Kahlo and her unorthodox relationship with left-wing muralist Diego Rivera. Based on Frida: A Biography of Frida Kahlo by Hayden Herrera.

**Ghost Ship** (CO) Julianna Margulies, Ron Eldard, Desmond Harrington and Gabriel Byrne star in *13 Ghosts* director Steve Beck's watery horror movie about a salvage crew that attempts to tow a 1953 passenger ship they've discovered back to land, only to realize too late that the abandoned vessel is haunted.

**Half Past Dead** (CO, FP) Steven Seagal, Morris Chestnut and Ja Rule star in writer/director Don Michael Paul's action flick about a criminal mastermind with a plan to infiltrate a high-tech prison and persuade a Death Row convict to reveal the location of a fortune in gold he scored

during one of his previous heists.

**Harry Potter and the Chamber of Secrets** (CO, FP, L) Daniel Radcliffe, Rupert Grint, Emma Watson, Kenneth Branagh, Richard Harris and Robbie Coltrane star in *Harry Potter and the Philosopher's Stone* director Chris Columbus's big-screen version of the second installment in J.K. Rowling's best-selling series of fantasy novels about good battling evil at a school for young wizards.

**I Spy** (CO) Eddie Murphy, Owen Wilson and Famke Janssen star in *Dr. Dolittle* director Betty Thomas's spy spoof, loosely based on the '60s TV series, about a secret agent who teams up with an egotistical boxing champion to retrieve a stolen high-tech jet.

**Jackass: The Movie** (CO, FP) Johnny Knoxville and his team of daredevil cohorts brave injury and humiliation in a series of reckless stunts and dares in this deluxe big-screen edition of the popular MTV series. Directed by series co-creator Jeff Tremaine.

**Jonah: A VeggieTales Movie** (CO) Talking Christian vegetables re-enact the Biblical story of Jonah and the whale in this animated feature by writer/director/voice artists Phil Vischer and Mike Nawrocki, based on their popular series of children's videotapes.

**Long Life, Happiness and Prosperity** (CO) Sandra Oh, Valeria Tian and Chang Tseng star in *Double Happiness* director Mina Shum's indie melange that ambitiously attempts to link three separate but magic-themed stories taking place in Vancouver's Chinese-Canadian community.

**My Big Fat Greek Wedding** (CO, FP) Nia Vardalos (who also wrote the script, based on her one-woman stage show), John Corbett, Louis Mandylor and Andrea Martin star in director Joel Zwick's ethnic comedy about a Greek woman whose eccentric family causes her no end of headaches as she prepares to get married to a handsome WASP.

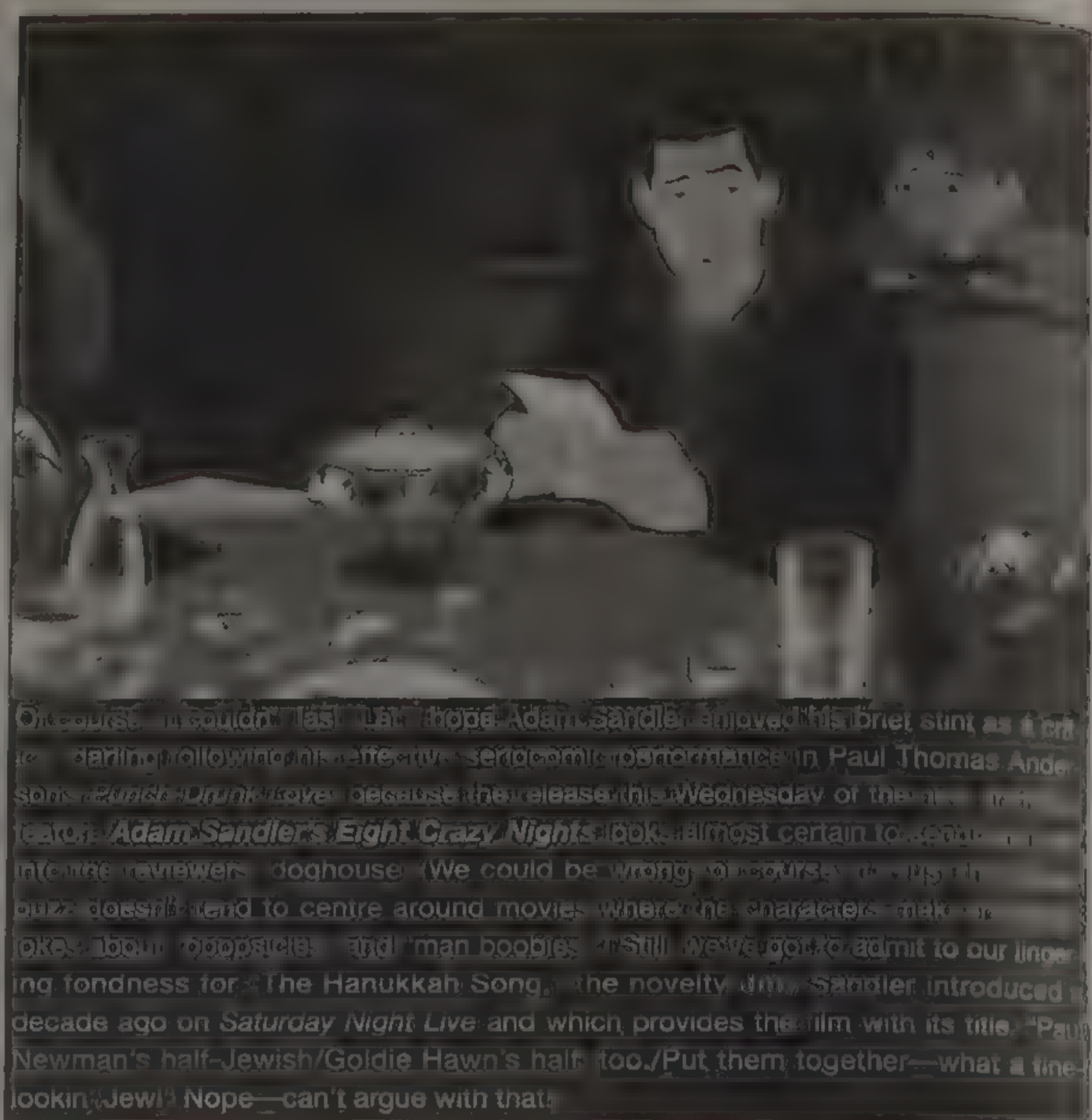
**Pokémon 4Ever** (FP) Pokémon master-in-training Ash teams up with Celebi, a time-travelling creature from the past, to prevent the destruction of the world's forests in yet another installment in the popular series of Japanimated children's films.

**Punch-Drunk Love** (CO, FP) Adam Sandler, Emily Watson, Philip Seymour Hoffman and Luis Guzman star in *Magnolia* writer/director Paul Thomas Anderson's offbeat romantic comedy about a rageaholic toilet-plunger salesman who woos a mysterious woman while being chased by a gang of violent thugs and collecting pudding coupons in order to rack up frequent-flyer miles.

**Red Dragon** (CO, FP) Anthony Hopkins, Edward Norton, Ralph Fiennes, Emily Watson, Philip Seymour Hoffman and Harvey Keitel star in *Rush Hour* 2 director Brett Ratner's adaptation of Thomas Harris's novel, in which the FBI agent responsible for capturing Hannibal Lecter solicits Lecter's help in his pursuit of a new serial killer with whom he believes Lecter has been in contact.

**The Ring** (CO, FP) Naomi Watts, Martin Henderson and Daniel Dorfman star in *The Mexican* director Gore Verbinski's remake of the 1998 Japanese thriller *Ringu*, about an investigative journalist who frantically attempts to unravel the origins of a mysterious videotape that kills its viewers one week after they watch it.

**The Santa Clause 2** (CO, FP, L) Tim Allen, Elizabeth Mitchell and David Krumholtz star in director Michael Lembeck's sequel to the 1994



seasonal comedy, in which Scott Calvin learns he must get married in order to fulfill the contract that allows him to live at the North Pole and serve as Santa Claus.

**Spirited Away** (FP) The voices of Daveigh Chase, David Ogden Stiers, Lauren Holly and John Ratzenberger are featured in Disney's English-language adaptation of *Princess Mononoke* writer/director Hayao Miyazaki's Japanese anime about a girl and her parents getting marooned in a surreal theme park-like settlement populated by strange creatures on their way to their new neighbourhood.

**Spy Kids 2: The Island of Lost Dreams** (CO) Daryl Sabara, Alexa Vega and Antonio Banderas star in writer/director Robert Rodriguez's sequel to his 2001 children's adventure hit, in which youthful spies Carmen and Juni are once again forced to battle an eccentric supervillain with a demented plan to destroy the world.

**Star Wars: Episode II—Attack of the Clones** (The IMAX Experience) (FP) Hayden Christensen, Ewan McGregor and Natalie Portman star in this giant-screen version of the latest installment in George Lucas's massively popular space-opera series.

**Sweet Home Alabama** (CO) Reese Witherspoon, Josh Lucas, Patrick Dempsey and Candice Bergen star in *Ever After* director Andy Tennant's romantic comedy about a New York fashion designer who must travel home to Alabama and obtain a divorce from her estranged white-trash husband when her new Park Avenue boyfriend proposes marriage.

**The Transporter** (CO) Jason Statham and Shu Qi star in *The Enforcer* director Corey Yuen's Hong Kong-style action movie about a professional courier who abandons his policy of delivering anything, no questions asked, when he is hired to participate in the kidnapping of a beautiful Asian

woman. Co-written by Luc Besson

**The Truth About Charlie** (CO) Mark Wahlberg, Thandie Newton and Tim Robbins star in *Something Wild* director Jonathan Demme's remake of the 1963 caper flick *Charade*, about a young widow who is told by a mysterious stranger that her late husband owes him an enormous sum of stolen cash—and who is unable to convince him that she's not hiding it for herself

**The Tuxedo** (CO) Jackie Chan, Jennifer Love Hewitt and Jason Isaacs star in TV commercial director Kevin Donovan's spy spoof about a hapless cabbie who comes into possession of a computerized tuxedo that gives its wearer superhuman combat skills.

**White Oleander** (CO) Michelle Pfeiffer, A. Lohman, Robin Wright Penn and Renée Zellweger star in director Peter Kosminsky's adaptation of Janet Fitch's novel about a woman's troubled relationship with her unstable mother who continues to wield a strong influence in her life even after being imprisoned for poisoning her ex-boyfriend.

## LEGEND

CO: Cineplex Odeon, 444-5468  
EFS: Edmonton Film Society, 439-5285  
FP: Famous Players  
GA: Garneau Theatre, 433-0728  
GR: Grandin Theatres, 458-9822  
L: Leduc Cinema, 986-2728  
M: Metro Cinema, 425-9212  
P: Princess Theatre, 433-0728  
SC: SilverCity IMAX, Famous Players  
WEM 484-8581

**GARNEAU theatre**  
872-109 Street • 433-0728

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BANDAGES, BLOOD, BROTHERHOOD, AND BURNING MACHINES!

**BOWLING FOR COLUMBINE**  
Nightly @ 7:00 & 9:20 pm  
Sat Matinee 1:00 Sun Matinee 2:00 pm  
•14A•  
Nov 27pm show Nov 28 (Private Bookings)

**PRINCESS THEATRE**  
10337 - Whyte Ave. • 433-0728

**BOLLYWOOD HOLLYWOOD**  
Nightly @ 7:10 pm  
Sat & Sun Matinee @ 1:00 pm  
•PG•

**AMAZING! GRADE: A!**  
EDDY & PATTI  
"TWO THUMBS UP"

**BLOODY SUNDAY**  
Nightly @ 9:20 pm  
Sat & Sun Matinee @ 3:20 pm  
•14A• (Violent Scenes)

**PRINCESS THEATRE**  
10337 - Whyte Ave. • 433-0728

**FAR FROM HEAVEN**  
Nightly @ 7:00 & 9:10 pm  
Sat & Sun Matinee @ 2:00 pm  
•PG• (Mature Themes)  
No 7pm Nov 27 (Private Bookings)

**LEDUC CINEMAS**  
4702 50ST Leduc, AB. MOVIE INFO LINE: 986-2728

Harry Potter and the Chamber of Secrets PG 12:00, 12:50, 4:00, 7:00, 8:00  
Santa Clause 2 G Daily 7:10, 9:10 Fri - Mon 1:20, 3:20  
Die Another Day (NO PASSES) 14A Violent Scenes Daily 6:50, 9:30 Fri - Mon 1:10, 3:40

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# FILM LISTINGS

Showtimes for Fri,  
November 22 to Thu,  
November 28

## GARNEAU

8712-109 St. 433-0728

**BOWLING FOR COLUMBINE** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

## PRINCESS

10337-82 Ave. 433-0728

**BLOODY SUNDAY** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**HOLLYWOOD/HOLLYWOOD** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**FAR FROM HEAVEN** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00  
No 7.00 show Nov. 27.

## METRO CINEMA

8828-101A Ave.  
Circuit Theatre. 425-9212

**CHERISH** STC  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**NINE QUEENS** STC  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

## LEDUC CINEMAS

8100-501 St. 433-0728

**HARRY POTTER AND THE CHAMBER OF SECRETS** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**THE SANTA CLAUSE 2** G  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**DIE ANOTHER DAY** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

## WETASKIWIN CINEMAS

(1) 780-352-3922

**HARRY POTTER AND THE CHAMBER OF SECRETS** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

## CINEMA GUIDE

## CITY CENTRE

10200-102 Ave. 421-7020

**HARRY POTTER AND THE CHAMBER OF SECRETS** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**THE FRIDAY AFTER NEXT** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**THE EMPEROR'S CLUB** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**HALF PAST DEAD** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**8 MILE** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**FRIDA** 18A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**PUNCH-DRUNK LOVE** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**THE RING** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**THE ARIS** STC  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**TREASURE PLANET** G  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**ADAM SANDLER'S EIGHT CRAZY NIGHTS** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

## WEST MALL 8

8882-170 St. 444-1829

**LONG LIFE, HAPPINESS AND PROSPERITY** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**FLOWER AND GARNET** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**MOONLIGHT MILE** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**THE EMPEROR'S CLUB** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**I SPY** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**FRIDAY AFTER NEXT** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**JACKASS: THE MOVIE** R  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**RED DRAGON** 18A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**SWEET HOME ALABAMA** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**PUNCH-DRUNK LOVE** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**GHOST SHIP** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**WHITE OLEANDER** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**THE TUXEDO** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

## CLAREVIEW

4211-139 Ave. 472-7600

**DIE ANOTHER DAY** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**HARRY POTTER AND THE CHAMBER OF SECRETS** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**FRIDAY AFTER NEXT** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**HALF PAST DEAD** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**8 MILE** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**THE SANTA CLAUSE 2** G  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**I SPY** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**THE RING** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**ADAM SANDLER'S EIGHT CRAZY NIGHTS** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**TREASURE PLANET** G  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**SOLARIS** STC  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**EXTREME OPS** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

## SOUTH EDMONTON COMMON

1525-99 St. 436-8585

**HARRY POTTER AND THE CHAMBER OF SECRETS** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**THE RING** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**THE ARIS** STC  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**TREASURE PLANET** G  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**ADAM SANDLER'S EIGHT CRAZY NIGHTS** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**HALF PAST DEAD** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**8 MILE** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**JEE AAYAN NU** G  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**BOWLING FOR COLUMBINE** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**THE SANTA CLAUSE 2** G  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**I SPY** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**THE RING** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**SWEET HOME ALABAMA** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**MY BIG FAT GREEK WEDDING** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**ADAM SANDLER'S 8 CRAZY NIGHTS** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**SOLARIS** STC  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

## WEST MALL 6

8882-170 St. 444-1331

**XXX** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**SIGNS** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**SERVING SARA** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**BALLISTIC: ECKS VS. SEVER** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**MEN IN BLACK II** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**BLUE CRUSH** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**LILO AND STITCH** G  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

## VILLAGE TREE

1 Gervais Rd. St. Albert. 459-1848

**I SPY** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**FEMME FATALE** 18A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**HALF PAST DEAD** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**SWEET HOME ALABAMA** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**JACKASS: THE MOVIE** R  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**THE TRUTH ABOUT CHARLIE** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**GHOST SHIP** 18A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**THE RING** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**THE TUXEDO** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**THE TRANSPORTER** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**RED DRAGON** 18A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**MY BIG FAT GREEK WEDDING** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**SPY KIDS 2: THE ISLAND OF LOST DREAMS** G  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**TREASURE PLANET** G  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

## GALAXY CINEMAS

2020 Sherwood Dr  
Sherwood Park. 416-0150

**DIE ANOTHER DAY** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**HARRY POTTER AND THE CHAMBER OF SECRETS** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**HALF PAST DEAD** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**MY BIG FAT GREEK WEDDING** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**8 MILE** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**THE SANTA CLAUSE 2** G  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**I SPY** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**THE RING** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**JONAH: A VEGGIE TALES MOVIE** G  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**MY BIG FAT GREEK WEDDING** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**ADAM SANDLER'S EIGHT CRAZY NIGHTS** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**TREASURE PLANET** G  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**EXTREME OPS** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**FAMOUS PLAYERS** G  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

## GATEWAY 8

29 Ave. Calgary Trail. 436-6977

**DIE ANOTHER DAY** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**EXTREME OPS** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**JACKASS: THE MOVIE** R  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**POKÉMON 4EVER** G  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**PUNCH-DRUNK LOVE** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**RED DRAGON** 18A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**SPRITED AWAY** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**TREASURE PLANET** G  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

## PARAMOUNT

10233 Jasper Ave. 428-1307

**DIE ANOTHER DAY** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**8 MILE** 18A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**DIE ANOTHER DAY** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

## SILVERCITY

WEM, 8882-170 St. 444-2400

**8 MILE** 18A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**DIE ANOTHER DAY** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**ADAM SANDLER'S EIGHT CRAZY NIGHTS** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**EXTREME OPS** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**HALF PAST DEAD** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**HARRY POTTER AND THE CHAMBER OF SECRETS** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**HALF PAST DEAD** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**MY BIG FAT GREEK WEDDING** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**SOLARIS** STC  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**STAR WARS: EPISODE II-ATTACK OF THE CLONES** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**THE RING** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**THE SANTA CLAUSE 2** G  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**TREASURE PLANET** G  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

## WESTMOUNT CENTRE

111 Ave. Groat Rd. 455-8726

**DIE ANOTHER DAY** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**HARRY POTTER AND THE CHAMBER OF SECRETS** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**MY BIG FAT GREEK WEDDING** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**THE RING** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**TREASURE PLANET** G  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**MOVIES 12** 130 AVE. 50TH STREET 472-9779  
CINEMA CITY 12 3633-99 STREET 463-5481  
SHOWING AT BOTH CINEMAS

**XXX** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**SIGNS** PG  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

**THE FOUR FEATHERS** 14A  
Violence throughout. DTS Digital.  
Fri-Sun 12.00 Sat 1.00 Sun 2.00

## arts

Calculating the value of *Pie*

Cathy Derkach and Christine MacInnis head up *Perfect Pie*'s upper-crust cast

By PAUL MATWYCHUK

**P**erfect *Pie* is the story of Patsy and Marie, two women from small-town Ontario who haven't seen each other since they were teenaged best friends. In the intervening 25 years, however, Marie—once the school outcast—has reinvented herself as Francesca, a successful stage actress, while Patsy has remained on the farm and found contentment within a solid (if somewhat dull) marriage. The play alternates scenes of the two women chatting about their lives over plates of homemade rhubarb pie with flashbacks to their younger selves. In other words, the play sounds like every movie starring Kathy Bates and Ellen Burstyn that you never want to see all wrapped into one.

Such an impression, however, fails to take into account the fact that *Perfect Pie* was written by Judith Thompson, the Canadian writer of such fiercely emotional plays as *The Crackwalker* and *Lion in the Streets*. "She writes with a lot of balls," says Christine MacInnis, who's playing Patsy in Theatre Network's new production of the play but who's making a Francesca-like return to the Roxy stage after a 16-year absence. "Her stuff is biting—and not in a negative way, but it really cuts to the quick. It's not chick-flick material at all; if anything, she's like a female Sam Shepard. The imagery is so strong, and our job is to tell the story and be as true and close to the work as we possibly can so that people get involved in it and don't just sit back and go, 'Oh, what lovely poetry.'"

#### A year without Christmas

"This is the kind of play you could write a paper on," agrees Cathy Derkach, who plays Francesca, whose newfound Toronto sophistication almost perfectly conceals the years of schoolyard misery and abuse she endured as smelly, socially awkward Marie Begg—not to mention one particularly ugly and traumatic incident that slowly gets revealed over the course of the play. "When [director Marianne Copithorne] called me and approached me with this play, she said it would mean I wouldn't be able to do *A Christmas Carol* at the Citadel

And I love doing *Christmas Carol* every year and it's always a good paycheck, but I just told Marianne 'Yes! Ohmigod!' And of course, when she said that Christine would be in it, I knew I would just be a fool not to do it—I went to all those Phoenix shows she did when I was in high school and college and thought, 'These are the goddesses of my entire world!' So I went to the theatre the next day and picked up this script and read it, and it was one of those things where you go, 'Okay, I can do this,' but it was only when I read it a few more times and got more and more into it that I realized the enormity of the job before me."

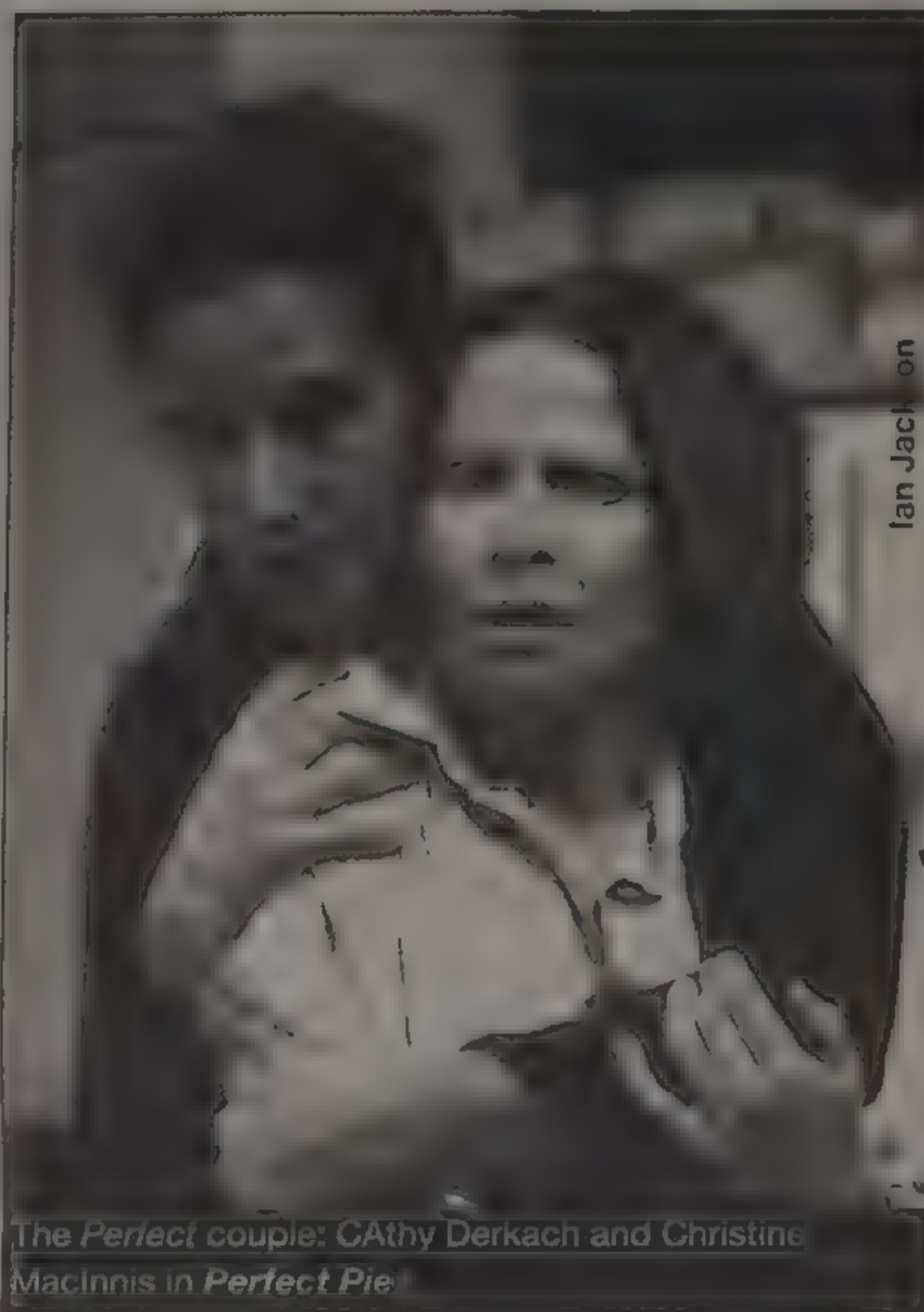
Not to mention the enormity of the set. With *Perfect Pie*, designer Jim Guedo has continued what seems to be a trend at Theatre Network this season toward large-scale environmental sets that began with Raymond Spittal's work on *Excavations* a month or so ago. These guys aren't content to evoke an outdoor setting simply by placing a couple of prop trees here and there—no, they dump so much soil on the stage that they could probably grow real trees there if they had enough lead time. Guedo has even built a very real (but also

#### theatre

very symbolic) train track on stage right that extends a couple of feet past the lip of the stage, where in the final scene of the play, the older Patsy and Francesca will finally converge with their younger selves (played, respectively, by Vanessa Holmes and Shannon Larson).

#### Back to mono

But despite the visual arresting production design, for Derkach and MacInnis, *Perfect Pie* is a play whose power lies in its small character moments. MacInnis, for instance, downplays her big "acting" scene: a long, harrowing monologue at the end of the first act in which Patsy describes what it's like to be epileptic and live in constant fear of the



The Perfect couple: Cathy Derkach and Christine MacInnis in *Perfect Pie*

next seizure (a semi-autobiographical speech by Thompson that has undoubtedly found its way into the audition repertoire of dozens of actresses across Canada). "I think the key scene is always the one at the very beginning where you establish whatever your character is," she says. "I don't like to think of those big scenes as monologues because then it comes about 'Now, I will do my monologue.' It should just flow out of the action and be a continuation of the story, of the journey."

"I think it is, ultimately, a hopeful play," says Derkach, dismissing Thompson's reputation as a writer interested exclusively in wallowing in the most horrible aspects of the human experience. "It says you can get through things. It's not a happy-happy ending, but the characters do heal. It's not 'Here's a bunch of shit—go home now.'"

"Isolation—everyone experiences isolation," agrees MacInnis. "Loneliness, fear, love, joy... we all experience it. And it's all in this script. You asked me if it makes a difference having a female director, but I think if a play is a good play and you've got a good director, it shouldn't matter." ☺

#### Perfect Pie

Directed by Marianne Copithorne •  
Written by Judith Thompson •  
Starring Cathy Derkach, Vanessa Holmes, Shannon Larson and Christine MacInnis • Roxy Theatre •  
Nov 21-Dec 1 • 453-2440

## Proof is beauty

Elegant script, deft performances matter more than math in moving play

By BRIAN GIBSON

I still remember taking math in Grade Nine and realizing one day, probably on the way home on the bus, that there was a clear pattern to the differences between squares. Excitedly, I charted the elegant simplicity of the formula on a piece of paper, scribbled down some observations and brought my "discovery" to my math teacher a few days later. Of course, the pattern had been noticed long ago, and my revelation didn't even amount to a sophisticated "proof" of anything.

But the artful, hidden schematics of math and the passionate cerebral machinations that go into tracing such numeric links and designs merely form the enticing backdrop of David Auburn's Pulitzer- and Tony-winning *Proof*. The play is essentially about a young woman's assertion of her independence. A uniformly adept cast and Auburn's powerfully understated scenes produce a dramatic formula that never seems overcalculated.

Set on the back patio of a house near the University of Chicago in September of 1999 and 1995, Catherine (Rachel Martens) moves between the memories of her mentally unsta-

just a basic romance and scientific discovery. From the opening scene, a seemingly innocuous conversation between father and daughter on Catherine's 25th birthday, there are plenty of quiet little surprises and deft narrative touches in Auburn's script. Almost every scene contains a tidy epiphany or a harking back to an earlier moment, especially in the ways that small gestures of father and daughter mirror each other to suggest their shared gift of mathematical genius and curse of mental instability. The nicest plot touch, though, is Auburn's suggestion that

what matters are not concrete scientific law or mathematical

proofs, but the ineffability of shared passions and mutual trust. *Proof* is ultimately a play about art and feeling, not academia or the mind

#### A Reid apart

The foursome onstage consistently conveys these more abstract themes from Martens's sense of something awkwardly amiss when Catherine first sees Robert, to Martens's and Cohen's portrayal of their wryly humorous relationship turning into an emotionally fraught clash of intellects. Ric Reid, as the dowdily dressed professorial dad, stands out from the moment he is first seen clutching his right wrist out of absent-minded compulsion. Reid effortlessly explores the grey zone between murky lunacy and brilliant lucidity that Robert drifts through. And perhaps the most delicate and deft scene is Catherine's realization that her father has irretrievably lost his grip on reality.

As the play progresses the apt set of a wooden house lit by lamps, often fading out between scenes as numbers and formulas light up the backdrop, increasingly symbolizes the sparking and sputtering minds and emotions of Catherine and Robert. Witty, offbeat talk about academia ("Hal is in our infinite program—as his thesis approaches completion, time approaches infinity"), including a wry monologue on students in used bookstores, also relieves the darkness. Hal and Catherine note how her father's proofs are so elegant and streamlined, and generally Auburn's

play is likewise gracefully complex and subtly powerful, memories and tensions dovetailing into a gently stirring climax.

#### Third-degree Auburn

Yet evidence of the father's and daughter's numerical prowess is scarce, as Auburn prefers to use math as a means to exploring romantic desire and mental illness—



Rachel Martens and Ari Cohen have mathematics and chemistry in *Proof*

ble father Robert (Ric Reid), once a math prodigy, and the present, as Robert's former graduate student Hal (Ari Cohen) rummages through his mentor's notebooks for any important, undiscovered notations or ideas. While her sister Claire (Katey Wright) visits from New York and tries to coax the unstable Catherine to move there, Catherine trusts Hal enough to reveal an astonishing mathematical proof hidden away in a desk drawer of her father's study.

Yet the plot involves more than

SEE PAGE 50

# Regarding Henrik

Saskia Aarts probes *A Doll's House* with *The Collected Emotions*

AGNIESZKA MATEJKO

Have you ever noticed how many emotions can surge through your mind in the space of five minutes? This endlessly pendering river of feelings swells, and spins into whirlpools and flows into still pools. To a careful observer, the slightest quiver of facial muscles can reveal the hidden currents that flow beneath casual conversation. It is an artform in itself, one that visual artist Saskia Aarts is fast becoming an expert in. "What people don't always

say in words, their body language will say it for them," she says. "Two-thirds of human communication is non-verbal; that is a statistic that intrigues me. I have always been intensely intrigued by body language, and *[The Collected Emotions]* is my personal research into emotional expressions."

The coolness of casual interaction gone in Aarts's photographs. People are depicted in intensely personal situations ranging from ecstatic laughter to quiet moments of despair. These images form a long series of miniature portraits. "There

is an intimate effect in having them this small," Aarts says. "Viewers have to consciously walk up to the photograph to see it. There is a voyeuristic aspect to it. Emotion is intimate, usually." Her images are not static, as we have come to expect in portrait photography; in life expressions flow, blur and undergo subtle changes. "All the images were taken with a longer exposure [time of a half a second]," she says. "This is about how long we take to get an impression. I am trying to show the movement, the development, that is involved in the process of expression."

## Art for Aarts's sake

*The Collected Emotions* is a part of a unique series of art exhibits that's one of Edmonton's "best kept

secrets," says Elizabeth Bowering. Nine years ago she initiated collabora-

tions between visual artists and the Walterdale Playhouse by encouraging artists to create visual art inspired by the plays. "When I find a visual artist whose subject matter happens to coincide with the theme of the play—oh my goodness, I get so excited!" she exclaims. "I believe that all of us in the arts are married together. It is important to support each other." Aarts's show has become one of the most intense of these collaborations.

"Originally, Elizabeth Bowering

spoke to me about having my art [in the theatre lobby] and she gave me several plays to choose from," Aarts explains. Eventually she settled on *A Doll's House* by Henrik Ibsen. "I found that there were a lot of similar themes to my own interests. This play explores falsity, putting on faces, especially in the third act of the play all the emotions and all the masks are pulled away. I could do a lot of art on that!"

"I came up with the idea of working with the actors," she continues. "I waited 'til the rehearsals were rolling and sat in on them, taking notes and reading the emotional expressions of the characters. After sitting through the rehearsals, some fragments just leapt out at me, how they acted.... It was so clear, the emotional state! Afterward, they kindly came to my studio and we collaborated. It was intensely interesting. Most of the time I work with friends, but it is difficult to ask a friend to go into a deep emotional state. Working with the cast, I was able to have them go into their character in specific parts of the play. They were able to go deeply into those emotions and that was what I documented. [The

actors] were more comfortable being referred to in character than in person. Our relationship was one of them being in character."



play, when the character is at his most shattered. "The shots of Nora, however, are from the beginning," Aarts says, "when she is being the 'house ornament,' the pretty little blonde banker's wife." Shots of her include images of loose hair that Ibsen apparently eroticized. The character of Nora's friend Mrs. Linde is the most internalized of all. "I think of her as the watcher," Aarts says. "She is acutely aware of her station in life; she is calculating what's around her. We all know people who are like that—that is facial language we come across daily."

Perhaps Aarts herself most resembles the character of Mrs. Linde. She has learned to observe, to distill and isolate the momentary gestures of emotion. "I have always been a people watcher," she says. "I think that that is a fascinating hobby." And as she gazes at her photographs, Aarts exclaims, "I have so many more emotions to collect!"

## Who has seen the Linde?

Aarts's shots of Torvald, the middle-aged banker and family man whose life falls apart during the play, derive from the third act of the

**The Collected Emotions**  
By Saskia Aarts • Walterdale Playhouse • To November 30



2002

2003

**Peggy Baker Dance Project**

*loin, très loin*

November 29 & 30  
8:00pm  
John L Haar Theatre  
10045 156 St.

For tickets or  
info call 497 4416

LEGACY VUE Weekly

## loin, très loin

*Loin, très loin* is an important dance. Created by Paul Andre Fortier for Peggy Baker, this work easily and beautifully exposes her superior gifts as an interpreter. It is as though her inner being is exposed before the audience. It is a most moving experience to witness Peggy travel through this dance on her journey of self-revelation.

Peggy Baker is one of Canada's most dynamic dance artists. Her career is long and she continues to take incredible risks that mark her as an artist of today who accepts her past accomplishments but doesn't rest on her laurels. Peggy began her career years ago here in Edmonton. She considered pursuing a career in theatre, but quickly dedicated herself to dance and has never looked back. After becoming one of the founding members of Toronto's Dancemakers, she moved to New York to dance with Lar Lubovitch, one of the most exciting choreographers of the American dance boom in the 70's. She became a model of his dance experience and was asked to become a founding member of Barishnikov's White Oak Dance Projects. With him, she danced all over the world. After returning to Canada, she formed her solo dance company and began teaching a new generation of Canadian contemporary dancers and becoming artist in residency at the National Ballet School.

When Peggy asked Paul Andre Fortier to create a new solo for her, she was taking a real risk. She had already developed a repertoire that marked her dance skills and her commitment to new music. Fortier whose work is regularly presented here in Edmonton by the Brian Webb Dance Company is from a completely different dance background. He has defined nouvelle danse with his series of fantastic innovations. Using himself as an instrument he has created dances that exposes the individual without any inhibition. *Loin, très loin* would prove to be a great adventure for Peggy Baker.

Fortier is never afraid in his creations. He expects his dancers to go the distance and he invites the audience to join this adventure while never pandering to them. His artistic practice is without compromise and its exciting. His dance helps keep me on the edge of my seat whether by its intimacy or its outrageous energy. I experience this power of dance performance 100% when Peggy Baker inhabits the stage space in this dance.

Marc Parent's fine lighting locates Peggy in a frenzy of energy at the beginning of *loin, tres loin*. She is leaping and running through all of the space, her gestures large and brave. Gaetan LeBoeuf's music is alike a wild rock and roll blues number. It's shocking and you know immediately that you are really joining Peggy on a fantastic adventure. What she goes through is unbelievable! Toward the end of the dance, she creates these intimate hand gestures revealing various parts of her body, her thigh, her abdomen. This moment is simple but so provocative. Peggy, the dancer, the person is alive in this moment. It's fantastic!

Fortier and his team of collaborators have created a fine work for Peggy to perform. She accepts the challenge with no reservation. Here is one of Canada's most celebrated dance artists risking something new, something quite profound. It is magical movement in dance — not be missed!

This is my favorite kind of dance. When an artist inhabits the stage space and takes me with them on their personal journey, I am always astounded at the power of the body to communicate its aliveness in that moment. It's what it is about. I'm most confident, *loin, très loin* will be as exciting for you as it is for me. Please join me in experiencing the dance of Peggy Baker.

Artist Talk - November 28th at 7:00 p.m.  
Grant MacEwan College - Centre for the Arts Campus

Performances - November 29 & 30, 2002 - 8:00 p.m.  
Grant MacEwan College - Centre for the Arts Campus 10045 - 156 St.

## Announcing...

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NOTESall the  
world is  
a stage

BY NEIL PARMAR

## Cup, Cup and away

**Loud 'N Queer Cabaret • The Third Space (11516-103 St) • Thu-Sat, Nov 21-23 • preVUE** This weekend, while some men are guzzling down beer as their testosterone surges with Grey Cup fever, others will be dressing in drag as they quench their thirst for queer theatre at the Loud 'N Queer Cabaret, a.k.a. the Big Gay Cup. The three-day event is celebrating its 10-year anniversary this year with a stellar lineup of talented lesbian, gay, transgendered and merely curious performers, ranging from virginal actors to Loud 'N Queer vets who've been around the block and all the way back.

Over the years a number of artists have used the festival as a launching pad for their career in the fine arts, and Darrin Hagen is no exception. He's loud, he's queer and he has enough charisma to pull off a one-man cabaret. "I'm an artistic whore that way," quips Hagen, who's perhaps best known for his fast-paced witty repartee as host of *HELPI TV* but whose Sterling Award-winning work for the theatre includes stints as an actor, a drag performer, a composer and a playwright/author—most notably of his memoir *The Edmonton Queen: Not a Riverboat Story*, which is now in its third printing. "I like blabbing into the microphone, singing without notes, seeing my work performed by actors and acting out my own work. That's why the [cabaret] amazes me—I never know what to expect when the light comes up and the artist steps onto the stage."

In celebration of the cabaret's 10th

birthday, organizers chose both Hagen and drag queen diva LuLu LaRude to host a special third evening, dubbed Gaymes Night. The night will consist of activities like drag queen bingo and Crisco Twister, with winners promised only the tackiest of prizes. "It's sort of a church bazaar meets *A Clockwork Orange*," laughs Hagen. "It's important for this rising community of artists, whether they are neophytes or well-established, to speak their own language as they have their own culture and specific reference points. It's a place for artists to get their bearings in front of a sympathetic audience and get the confidence to take their art out into the world."

Bitch-slapping all seriousness to the side, Hagen notes improvisation is key in hosting such an eclectic festival. Last year he pulled a David Letterman antic and called up Stockwell Day's answering machine and then broadcast the entire conversation over a microphone for a live theatre audience. He warns that whether one decides to check out a solo show or perhaps a threesome, each and every one of the performances will be heavily endowed with spontaneity.

## Shape-ing a performance

**The Shape of a Girl • Kaasa Theatre (Jubilee Auditorium) • Nov 22-Dec 7 • preVUE** The 1997 murder of Reena Virk remains one of the most brutal examples of youth bullying in Canadian history. A group of classmates lured the B.C. teen underneath a bridge where they savagely beat her and then walked away. While she tried to make her way back home to safety, a boy and a girl from the group returned and attacked her once more, only this time dragging her unconscious body into the water where she was left to die. The crime sparked outrage throughout Canada, with sociologists particularly fixating on the age and sex of the assailants: young, adolescent girls.

Exactly five years to the day after Virk's death, I sat with actress Beth Graham and composer Jay Lind as they discussed their motivations for joining the ensemble of *The Shape of a Girl*, a play inspired by Virk's tragic death.

The one-woman show explores the

mind of Braidie (Graham), a young teenage girl who is neither a bully nor a victim of school-related violence. Rather, she's a bystander who does nothing—and while her conscience is troubled by her apathy, her desire to remain unnoticed and avoid being bullied herself is too strong to stir herself into action. The play parallels Braidie's story with the events leading up to Virk's murder, a connection that Graham says ultimately forces the audience to question their own views and actions in response to bullying. "The play definitely addresses the way in which girls bully," says Graham. "They're often the good little girls in the back of the classroom that are kicking a girl in the shins or pinching her. From my experience, it starts off as verbal [threats], making someone feel bad, saying things with the intent to hurt, and that eventually escalates into violence. I do think girls deal with [bullying] in a different way than boys, though. They're more quiet, more psychological."

Graham first saw *The Shape of a Girl* during its brief Edmonton run earlier this year as part of Workshop West's Kaboom! festival and says she instantly connected with the script's character. Soon after, she was hired as this year's lead actress, and while Graham says it is intimidating to hold the burden of responsibility as the lone performer in the show, she's able to interact and play off of a second character or sorts—namely, the live musical accompaniment provided by Lind.

Lind describes his score as "damp and dreary, dark and oppressive without being overwhelming." In addition to creating all of the show's sound effects, he performs live on the bass, acoustic and electrical guitar. Lind's day job is as a private music instructor; recently, he says, one of his students told him that the old adage "sticks and stones may break my bones but words will never hurt me" was completely counterintuitive. "My student was right," Lind says. "Bruises heal, but words sting for a lifetime."

## Charlie bubbles

**You're a Good Man, Charlie Brown • Myer Horowitz Theatre • To Dec 1 • reVUE** For over half a century, Charles M. Schulz's *Peanuts* has surpassed the success of every other

comic strip in print. Not even Schulz's death seems to have defeated the strip, with several papers content to go on rerunning old installments apparently *ad infinitum*.

Watching Fringe Theatre Adventures' production of the equally deathless Broadway musical *You're a Good Man, Charlie Brown* makes you feel as though you've been transported to Sunday's comics section in the paper and are encountering it for the very first time: Linus's passion for the human intellect, Schroeder's Beethoven fixation, Snoopy's obsession with gunning down the accursed Red Baron. Each of the six members of the *Peanuts* gang gets their solo moment onstage and their intimate confessions are a little reminder of those bittersweet moments from our own childhood (from hitting a home run but losing the game to buying a colossal ice cream cone, only to watch it fall to the ground a few licks later). Eventually the gang's stories begin to parallel and blend together until finally they discover true childhood bliss at the ripe old age of seven.

While the original version of *You're a Good Man, Charlie Brown* ran on Broadway in 1967, director Michael Mayer was hired back in 1999 to revamp and reinvigorate the classic production. He began by cutting 17 of the original scenes and adding 21 new ones, while composer Andrew Lippa revised half the show's 14 songs and added two new ones, including Schroeder's sweet ode to his piano guru (*Beethoven Day*) and Sally's heartfelt change of attitude (*My New Philosophy*). The final and most successful of Mayer's changes was the insertion of Charlie's spunky yet adorable kid sister Sally (Celina Stachow) into the show. Stachow's scenes mesh seamlessly with those of the rest of the gang, right down to her hilarious, boppity-bop walk. Although disappointment greeted the audience's first sight of Snoopy (played by Chris Bullough in a plain white costume), his energetic performance quickly won the crowd over, especially during his unforgettable song and dance number *Supper Time*. The definitive (doggy) treat of the evening was the musical accompaniment by the Liz Han Trio, which featured an instrumental montage of familiar tunes from *A Charlie Brown Christmas*. ☐

## Proof

Continued from page 48

Robert cleverly explains to Catherine how "Even your depression is mathematical." Claire is initially too broadly drawn as an uptight, materialistic urbanite, and the sisters' dynamic tensions seem slightly stiff in places. The dialogue occasionally lacks bite and Robert's and Catherine's tensely affectionate relationship, too, remains underexplored.

Like the controversial formula at the heart of the drama, then, *Proof* may be ever so slightly "lumpy," but it offers many quiet sparks and joys of discovery—even if the Grade Niner in me wished there had been a little more math in it. ☐

Proof

Directed by Micheline Chevrier •  
Written by David Auburn • Starring  
Rachel Martens, Ric Reid, Ari Cohen  
and Katey Wright • Shctor Theatre  
(The Citadel) • To Dec 1

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by Judith Thompson

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Deadline is 3pm Friday.

## ART GALLERIES

Also see What's Happening Downtown  
on page 53.

**AUNES BUGERA GALLERY INC.** 12310  
Jasper Ave., 482-2854. *EARTHLY DELIGHTS:*  
Oils and monotypes on handmade  
Oriental paper by Jamie Evard. Nov. 23-29.  
•GALLERY WALK: SAT, Nov. 30-SUN, Dec. 1.

**ART BEAT GALLERY** 8 Mission Ave., St.  
Albert, 459-3679. *5TH ANNIVERSARY CELE-*  
*BRATION EXHIBIT:* Paintings, pottery, glass  
art, soapstone and steel sculptures by vari-  
ous artists. Until Dec. 31.

**BEARCLAW GALLERY** 10403-124 St.,  
#82 1204. Acrylic on canvas by David  
Grisseau. Until Nov. 28.

**CENTRE D'ARTS VISUELS DE L'ALBERTA**  
20, 8627 Rue Marie-Anne-Gaboury 91 St.,  
61-3427. Cécile Derkatch, Lucie Filion,  
Yvonne Rivard and Francoise Fiset.

**CHRISTL BERGSTROM'S RED GALLERY**  
9621-82 Ave., 439-8210. [www.christl-bergstrom.com](http://www.christl-bergstrom.com). Open Mon-Fri 11am-5pm;  
Sat by appointment. *2002, A YEAR IN*  
*REVIEW:* Portraits, landscapes and nudes.

**CYBERTOPIA INTERNET CAFÉ** 11607  
Jasper Ave. *WOMEN'S TEARS, WOMEN'S*  
*FEARS:* Expressionist paintings by Patricia  
Lang. Until Jan. 12.

**ELECTRUM DESIGN STUDIO** 12419  
Stony Plain Rd., 482-1402. Open Tue-Fri  
10am-5pm; Sat 10am-4pm. •*2002 RETRO-*  
*SPECTIVE GROUP SHOW:* Works by: Wayne  
Mackenzie, Janet Stein, John Blair, Peter  
McKay (jewellery), Robert Held, Jeff  
Holmwood (glass), Randy Weins, Kate More  
paintings), Chris Stromich (photographs),  
Margie Davidson (textiles). Until Dec. 21.  
•WINTER GALLERY WALK: SAT, Nov. 30,  
10am-5pm; SUN, Dec. 1, Noon-4pm.

**EXTENSION CENTRE GALLERY** 2nd Fl.,  
University Extension Centre, 8303-112 St.,  
92-3034. Open Mon-Thu 8:30am-8pm,  
Fri, 8:30am-4:30pm, Sat 9am-noon. *EXIS-*  
*TENTIALISM IS HUMANISM:* Edna Isla  
abalo, graduating student exhibition.  
Nov. 25-Dec. 4. Opening reception FRI,  
Nov. 22, 6-9pm.

**FAB GALLERY** 1-1 Fine Arts Building,  
of A Campus, 112 St., 89 Ave., 492-  
2081. Open Tue-Fri 10am-5pm; Sun  
2-5pm. *THE WEB:* Erroll Brager, MFA paint-  
ing. Until Nov. 30. Opening reception  
THU, Nov. 21, 7-10pm.

**FORT DOOR** 10308-81 Ave., 432-7535.  
Open Mon-Sat 10am-6pm; Thu-Fri 10am-  
5pm; Sun 12-5pm. Eskimo soapstone carv-  
ings (mukshuk, hunters, walrus) by Tivi  
Stuk. Wood carvings by T. Kettle. West  
Coast Indian gold and silver jewellery by  
Pat Dixon.

**THE FRINGE GALLERY** 85mt., 10516  
Hyte Ave., 432-0240. Open daily 9:30am-  
5pm. Closed Sun. *SACRED PLAINS:*  
Watercolour and gouache paintings by  
Pierre Bataillard. Until Nov. 30.

**FRONT GALLERY** 12312 Jasper Ave.,  
98-2952. Open Tue-Sat 10am-5pm. *LIFE*  
*AND COLOUR:* Paintings by Tslila Barzel.  
Until Nov. 23.

**GENERATIONS GALLERY** 5411-51 St.,  
Stony Plain, 963-2777. Open daily 10am-  
5pm. Landscape paintings by Dixie  
Rosanne Orriss. Nov. 21-Jan. 5. Opening  
reception SUN, Dec. 1, 1-4pm.

**HARCOURT HOUSE** 10215-112 St.,  
426-1180. Open Mon-Fri 10am-5pm; Sat  
2-4pm. *HIGH AND LOW:* Installation by  
Chris Carson. Until Nov. 30. •FRONT  
ROOM: *FULLY VISIBLE:* From the Alberta  
Foundation for the Arts Travelling  
Exhibition program, featuring a working  
camera obscura created by Calgary-based  
artist Chris Cran. Until Nov. 30.

**THE ALLEN ART GALLERY** Strathcona  
Ave., 10831 University Ave., 433-5807.  
Alberta landscapes by Judi Popham and  
Don Winkelaar. Until Dec. 5.

**JOHNSON GALLERY** •7711-85 St.,  
43-6171. Open Mon-Fri 8am-5:30pm;  
Sat 9am-5pm. *TEN ARTIST GROUP SHOW:*  
Paintings, bronzes and sculptures by  
ten artists. Until Nov. 30. •11817-80  
St. Open Tue-Fri: 9:30am-5:30pm; Sat  
10am-4pm. Watercolours by Brian Traver  
with prints by Toti, Wendy Ridale, Glen  
Hewson, pastels by Audrey Pfannmuller.  
Until Nov. 30.

**KAMENA GALLERY AND FRAMES**  
5718-104 St., 944-9497. New watercolours  
by Willie Wong. Fabric art by Mary Anne  
Kilgarnon. Acrylic paintings by Kee T.  
Wong. Poster art by various artists.

**KINSMEN SPORTS CENTRE** 9100  
Walterdale Hill, 940-3586. Christmas craft  
show. Nov. 23-24. Sat 9am-6pm; Sun  
10am-5pm. Admission \$3.

**MAYFIELD TRADE CENTRE** 16615-109  
Ave., 951-6340. A Winter Festival of Crafts.  
Nov. 23-24, 10am-5pm. Admission \$3  
adult, kids free.

**McMULLEN GALLERY** University of  
Alberta Hospital, East Entrance, 8440-112  
St., 407-7152. Sculpture, painting, draw-  
ing, photography and ceramics by Victoria  
High School students. Nov. 23-Jan. 26.  
•After Hours: Also on display outside the  
Gallery. Two large-scale watercolours by  
Leslie Taillefer.

**MODERN EYES GALLERY** 40, 24 Perron  
Street, St. Albert, 459-9102. Local sculptors  
Bonnie Lewis-Berlinguette (soapstone) and  
Annlee Arntzen (clay). Until Nov. 23.

**ORTONA GALLERY** 9722-102 St., 439-  
6943. Open Sat-Sun noon-5pm; weekdays  
by appointment. *BOREAL FOREST MEETS*  
*INNER SPACE:* Boreal forest watercolours by  
Wendy FreeOne and surrealist collages by  
Markus Eymann. Nov. 22-Dec. Opening  
reception FRI, Nov. 22, 7:30pm.

**PROFILES PUBLIC ART GALLERY** 19  
Perron Street, St. Albert, 460-4310. Open  
Tue-Sat 10-5pm. Thu 10am-8pm. *WHISPER:*  
Until Nov. 30.

**REMEDY CAFÉ** 8631-109 St., 433-3096.  
*POP!*: Art by Michael Joyal. Until Nov. 30.

**SCOTT GALLERY** 10411-124 St., 488-  
3619. Open Tue-Sat 10am-5pm. *CHRIST-*  
*MAS TREASURES:* New works by Katerina  
Mertikas. Paintings and silkscreens by  
Romero Britto. Alberta landscapes by  
Gerald Faulder, Jim Visser and Arlene  
Wasylsynchuk; botanicals by Robert Sinclair  
and Cindy Barratt; small works by Lynn  
Malin, Jayne Willoughby Scott and Phyllis  
Anderson. Abstracts by Douglas Haynes  
and Marianne Watchel. Glass by Brenda  
Malkinson. Ceramics by the Selfridges and  
Arne Handley. Until Dec. 30.

**SNOWBIRD GALLERY** WEM, 8882-170  
St., 444-1024. Featuring works by J.  
Yardley-Jones and Gregg Johnson. Acrylics  
by Jim Vest, pottery by Noburo Kubo  
and Jacqueline Stenberg. Art glass avail-  
able. Artists in the courtyard continues  
every weekend.

**ST. THOMAS COFFEE HOUSE** 4, 44 St.  
Thomas Street, St. Albert. *EQUUESSENSE:*  
Innovative views of the horse by Susanne  
Loutas. Until Dec. 3.

**STRATHCONA COMMUNITY LEAGUE**  
10139-87 Ave. Featuring potters: Julia  
Rand, Rita McGie, John Wilson, Jaqueline  
Lemieux-Wilson and Jim Speers. Stained  
glass and patio stones by Fern McIver. Quilt  
art by Judy Villett, watercolours by Helena  
Ball, woodwork by Larry Bonin, dog art by  
Linda Lewis. SAT, Nov. 30, 10am-5pm.

**STUDIO GALLERY** 143 Grandin Park  
Plaza, St. Albert, 460-5990. Open Tue-Fri  
10am-5pm; Sat 10am-4pm. *MOVING*  
*THROUGH:* Until Dec. 24.

**SWEETWATER CAFÉ** 102 Ave., 124 St.  
*ICE AND SOLEIL:* Group show. Until Feb. 5.

**SUSSEX GALLERIES** 290 Saddleback  
Rd., 988-2266. Landscapes, cityscapes,  
florals, nudes, surreal paintings as well as  
glassworks, sculptures and ceramics by  
various artists.

**TIMOTHY'S WORLD COFFEE** 8137-104  
St. *BODY GRAPHIC:* Drawings and paintings  
based on the human figure. Until Dec. 3.

**UNIVERSITY OF ALBERTA** Fine Arts  
Building, 3rd Fl., 112 St., 89 Ave. *SILENT*  
*ART AUCTION:* Student drawings, paintings,  
sculptures and prints. Presented by the  
Bachelor of Fine Arts and Bachelor of  
Design students. THU, Nov. 21, 6-10pm.

**UPSTAIRS GALLERY** Great Bear Framing,  
2nd Fl., 11631-105 Ave., 452-8906. *PRES-*  
*SURE TREATED:* New sculptures by Tommie  
Gallie. Until Nov. 29.

**THE VAAA GALLERY** 3rd Fl. Harcourt  
House, 10215-112 St., 421-1731. *NEXUS:*  
*WOVEN BONDS:* The Handweavers Spinners  
and Dyers of Alberta. Woven works by  
Alberta's weavers. Until Dec. 5.

**WALTERDALE PLAYHOUSE** 10322-83  
Ave., 439-2845. *ART IN THE LOBBY:* In

conjunction with *A Doll House. COLLECTED*  
*EMOTIONS:* Polaroid transfer prints by  
Saskia Aarts. Nov. 21-23, 26-30, 8pm, SUN,  
Nov. 24, 1-2pm.

## DANCE

**BRIAN WEBB DANCE COMPANY**  
Grant MacEwan College, John L. Haar  
Theatre, 10045-156 St., 497-4416. *Loin très*  
*loin*, Peggy Baker Dance Projects (Toronto).  
Nov. 29-30.

## THEATRE

Also see What's Happening Downtown  
on page 53.

**ALL FOR ONE** Celebrations Dinner  
Theatre, 13103 Fort Rd., 448-9339.  
Musical. One of the King's loyal musketeers  
is missing. D'Artagnan has been replaced  
by a girl. Someone is making trouble in the  
King's court. What can two out-of-work  
musketeers do to save the day? Until Feb.  
1.

**THE BRITISH ARE COMING AGAIN**  
Mayfield Dinner Theatre, 16615-109 Ave.,  
483-4051, 486-7827. By Will Marks and Joe  
Harris. A follow-up to *The British Invasion*. A  
tribute to your favourite recording artists,  
spiced with humour. Until Feb. 23.

**CHIMPROV!** The New Varcona Theatre,  
10329-83 Ave., 420-1757, 448-0695. Every  
Saturday at 11pm. Featuring Rapid Fire  
Theatre's top improvisers.

**CITY DUDES AND COUNTRY SLICKERS**  
Jubilations Dinner Theatre, Upper Level,  
Phase 3, WEM, 484-2424. Several "slickers"  
from the city arrive at a dude ranch on the  
prairies to try to come to terms with their  
modern day problems and their messed-up  
lives. Until Jan. 26.

**A DOLL HOUSE** Walterdale Playhouse,  
10322-83 Ave., 439-2845. By Henrik  
Ibsen. Translated by Rick Davis and  
Brian Johnston. Until Nov. 30. TIX @  
TicketMaster.

**DON'T DRESS FOR DINNER** Leduc  
Performing Art Centre, 4308-50 St., Leduc,  
986-6677, 481-8602. Presented by the  
Leduc Drama Society. Comedy. By Mark  
Camoletti. Adapted by Robin Hawdon.  
What happens when the wife goes to her  
mother's for the weekend and you invite  
your girlfriend over for her birthday? Nov.  
28-30, 8pm. TIX Thu \$8; Fri, Sat \$10.

**THE ENDS OF THE EARTH** Timms Centre  
for the Arts, U of A Campus, 492-2495.  
Presented by Studio Theatre. Comedy. By  
Morris Panych. Explore the issues of surveil-  
lance, privacy and paranoia prevalent in  
our modern post-9/11 world. Nov. 27-Dec.  
7, 8pm; matinees 12:30pm. TIX @ Timms  
Centre box office.

**FOOTLOOSE** Arden Theatre, 5 St. Anne  
Street, St. Albert, 459-1542, 451-8000.  
Musical. Based on the screenplay by  
Dean Pitchford. Presented by St. Albert  
Children's Theatre. When Ren and his  
mother move from Chicago to a small  
town, he isn't prepared for the ban on  
dancing put in place by the town's rever-  
end. TIX \$13 adult, \$9 youth/senior @  
Arden Theatre box office, TicketMaster.  
Nov. 29-Dec. 8. TIX \$13 adult, \$9  
youth/senior.

**LOUD 'N' QUEER** 3rd Space Cabaret,  
11516-103 St., 477-5955. Presented by  
Workshop West Theatre and Guys in  
Disguise. Host(ess) Darrin Hagen and Kristy  
Harcourt. Featuring 'are they or aren't  
they?' players. Alberta's only celebration of  
les-bi-gay-trans culture. Gay-mes Night Nov.  
21. Songs, dance, plays and merriment  
Nov. 22-23. TIX \$10 Gaymes Night; \$18  
adv. Fri or Sat Night; \$21 @ door.

**OH SUSANNA** Varcona Theatre, 10329-  
83 Ave. Last Sat ea. Month, 11pm.  
Live Euro-style variety show fun and antics.  
Laughs. Music. Cocktails. Hosted by  
ultra-glamorous international uber-babe  
Susanna Patchoulli.

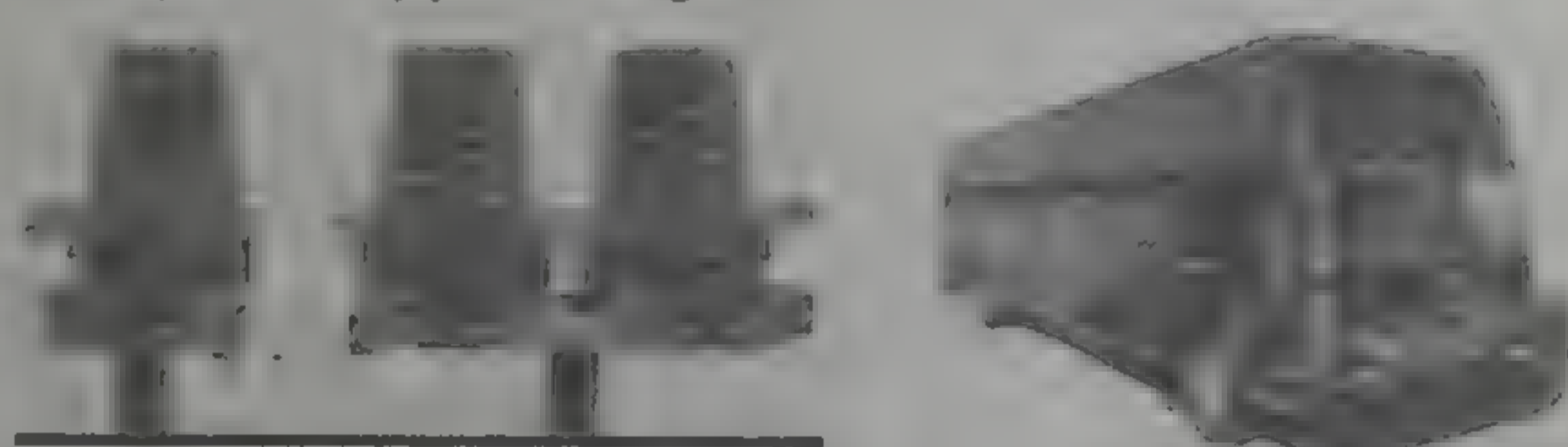
**ONE'S A CROWD FESTIVAL** Jekyll and  
Hyde Pub, 10610-100 Ave., 435-8542.  
Presented by Sound and Fury Theatre. Hear  
the latest monologues, one-man and one-  
woman shows, and singer/songwriter per-  
formances. Nov. 21-23. TIX \$30 adult, \$25  
student/senior for all three shows for the  
nights of your choice.

**PERFECT PIE** The Roxy, 10708-124 St.,  
453-2440, 420-1757. Presented by Theatre  
Network. By Judith Thompson. What starts  
out as a pleasant conversation between  
two long-separated women in the course  
of an afternoon's reunion unfolds a buried  
memory and two teenagers' wild secret  
that slams into the present. Until Dec. 1.  
TIX \$16-\$21 @ TIX on the Square.

## Productive Travel



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Provincetown presents

SLIDE SHOW

# BOREAL MAJESTY

An Evening for

Edmonton - November 30 @ 7pm

Provincial Museum of Alberta with host John Agorn  
Tickets are \$10 in advance, \$12 at the door  
For more information visit:  
[www.cpaaws.org/borealmajesty](http://www.cpaaws.org/borealmajesty)  
or call the CPAWS office at 432.0967

See Wayne Lynch, photographer, naturalist and noted  
science writer as he presents slides from his latest book  
"The Great Northern Kingdom: Life in the Boreal Forest"

Hear David Henry Parks, Canada's leading and author of  
several books on wildlife, speak from his long-awaited  
new book "Canada's Boreal Forest"

Enjoy fabulous photos of boreal forest wildlife

Learn about the role of Canada's boreal forests  
in our climate and fresh water resources

Buy a personalized, autho-  
signed copy of "The Great  
Northern Kingdom" or "Canada's  
Boreal Forest"

Support CPAWS' efforts to  
protect our boreal forests

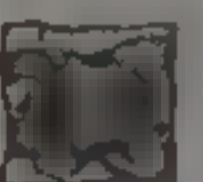
VUE WEEKLY

# Astral Horoscope

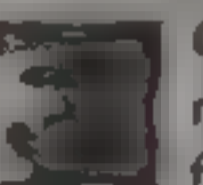
By MATT SHORT



**ARIES** (Mar 20-Apr 19): Your planetary ruler, Mars, is in the sign of Libra for a few more days. Cosmic vibrations are in your favour, so focus all your intensity on love relationships and business partnerships. Harmonious interactions with Uranus could bring unexpected events around November 24 and 25, including sudden social opportunities, the attainment of personal goals, humanitarian work or even finding love through friends or with the sign Aquarius. Benefits from authority figures, job promotions, the solidification of a love affair and associations with old friends from your neighbourhood are all seen for November 27. Beware of angry episodes if you are an Aries born after April 15. A friend could become a lover.



**TAURUS** (Apr 20-May 19): The renewal of love relationships and business partnerships are in focus with your planetary ruler, Venus, all the way back at the beginning of your 7th house. Unresolved issues from the past need to be addressed, worked out and replaced by positive change. Your intuition is strong and there could be a psychic connection with lovers. Give marital relationships the attention they deserve. After all, your sexual impulses have been and are still going strong. So go ahead, give it to 'em! Benefits from men and the sign Aries are also indicated.



**GEMINI** (May 20-June 20): Your planetary ruler, Mercury, has moved into optimistic Sagittarius, giving you the gifts of good luck, spirituality and vision. Messages from afar, enrollment in school or journeys involving film, music, art and humanitarian issues are forecast for November 25. Personal and business relationships are seen in a positive light, especially with the signs Capricorn, Sagittarius and Pisces. You need more intimate communication at this time, but don't be all talk. A good friend could reveal a secret.



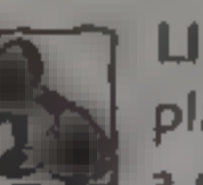
**CANCER** (June 21-July 22): Your easygoing attitude will get you through the end of the week, but signs point to heavy stress levels on November 22, not that you'd let it show. This weekend would be perfect for spending time at home doing domestic chores like cooking, cleaning and planting. Use caution against burns from an iron or stove on November 24 and don't let your temper get the best of you after you've had a few drinks. Your money situation could improve on November 26 when the Moon touches lucky Jupiter in your 2nd house. This is a great time for financial speculation.



**LEO** (July 23-Aug 22): Inner harmony will be restored when your ruling Sun moves into lucky Sagittarius on November 23. Your primary focus will be on children, creative endeavours, love affairs and speculation. A romantic opportunity with partners of different nationalities or on journeys is possible, along with an interest in higher learning and spiritual matters. If you are a Leo born within a day of August 10, travel and good fortune await you! Religious art, exchange students, adoption and increases in fertility are also featured.



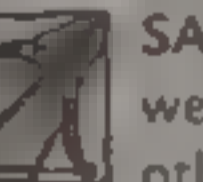
**VIRGO** (Aug 23-Sept 22): Even though your planetary ruler, Mercury, has moved into lucky Sagittarius, plans may not go exactly as you had visualized, especially regarding home projects, room expansions, travel and parental figures. Home schooling for a better career could also transpire, or maybe you're planning to live abroad. Visits to the doctor and secret associations with co-workers or someone under the sign of Pisces or Sagittarius are shown for November 25. Good news concerning health and job issues are also seen at this time. Beware of overeating, overwork and incessant talking.



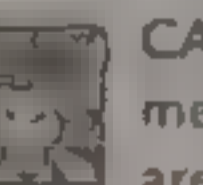
**LIBRA** (Sept 23-Oct 22): You have a second chance to take another path. Your planetary ruler, Venus, has moved all the way back to the beginning of Scorpio for a not-so-instant replay. Issues regarding inheritance, taxes, insurance and joint finances can be resolved at this time. There may also be changes involving your income source or sexual values. Physical beauty could become increasingly important to you; you may adopt a new look, or maybe you will earn money through some type of beautification or artistic project. A relationship with an Aries or Scorpio is also possible. You benefit financially from women and the sign Taurus.



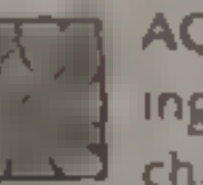
**SCORPIO** (Oct 23-Nov 21): Focus not on the darkness, but on the light. Both of your planetary rulers are receiving benefits from every direction. Don't let fear keep you from attaining this assured success. Even things that appear to be negative are really blessings in disguise, so don't lose your faith. Financial expansion is possible through higher education, travel and general good luck. Raises and being in good standing with authority figures are also shown at this time. Unexpected visits from friends could have secret meaning on November 24 and 25. Things are moving fast, but you're going to win. Sagittarius or Pisces involved.



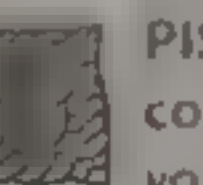
**SAGITTARIUS** (Nov 22-Dec 21): Believe it or not, your sign is in great shape this week—it just might not feel like it. You are going through a transformation like no other sign, so experiencing growing pains will be unavoidable, especially if you are a Sagittarius born within a day of December 10. Travel, romance, creativity, spirituality and higher education will all play a part in this rebirth. Your libidinous qualities are also rising to the occasion and this increase in sex appeal could really get you somewhere. The signs Scorpio or Aries may apply.



**CAPRICORN** (Dec 22-Jan 20): Just because you've got a lot on your mind doesn't mean planetary vibrations aren't in your favour. Your rulers, Saturn and Uranus, are not only in harmony with each other, but with the other planets as well. You could accomplish quite a lot at this time. Your energy levels will continue to become elevated as November 27 approaches. Business partnerships could be formed, benefits from authority figures could be received or maybe a Scorpio or Aries will help to increase your income. Friends and the sign Aquarius could also be involved. Cosmic forces show general impermanence, so don't even think about trying to hold onto your current situation.



**AQUARIUS** (Jan 21-Feb 18): Uranus bolted through your sign, uprooting you, filling you with sudden realizations and electrical energy and leaving you forever changed. These planetary influences will continue for those of you born after February 14. Traveling in pairs, artistic study, humanitarian issues and peace-seeking are all possible for November 24 and 25 as your energy levels reach optimum balance. Love affairs from the past may become rekindled or current relationships could solidify. Romances with older partners or the sign of Capricorn is also shown. A younger friend or the signs Gemini or Virgo may also be involved.



**PISCES** (Feb 19-Mar 19): You've been trying to do too many things at once. This could overwhelm you to the point where you do nothing. The career blockages you've been experiencing will continue for a little while longer, but a Scorpio or Aries could lead you through this barrier to a higher position. Important decisions, phone calls and business agreements should be instigated on November 25 for the best result. Sexual love affairs are seen for those Pisces born on February 20, especially involving the signs Taurus and Libra. A Gemini or Virgo could play a role.

## EVENTS WEEKLY

Continued from previous page

**THE SHAPE OF A GIRL** Kaasa Theatre, Lower Level Jubilee Auditorium, 11455-87 Ave., 439-3905, 420-1757. Presented by Concrete Theatre. By Joan MacLeod. Based on the murder of Reena Virk by her peers in Victoria, B.C. Nov. 22-Dec. 8. TIX \$20 opening night, \$16 adult, \$12 student/senior. Student matinees \$10 @ TIX on the Square.

**THEATRESPORTS** New Varscona Theatre,

10329-83 Ave., 448-0695. Every Friday @ 11pm Rapid Fire Theatre features teams of improvisers.

**THE TRUTH ABOUT DAUGHTERS** Horizon Stage, 1001 Calahoo Rd., Spruce Grove, 962-7631. Nils Ling's observations about life with kids. Nov. 22, 7:30pm. TIX \$20 adult, \$15 student/senior.

**VIDALIA** Varscona Theatre, 10329-83 Ave., 420-1757. By Stewart Lemoine. Presented by Teatro La Quindicina. Comedy. A romp through the worlds of industrial espionage and haberdashery. A pair of corporate intriguers find themselves

at loose ends when their intended translation goes suddenly off the rails. Until Nov 30. Tue-Sat 8pm, Sat matinees 2pm. TIX \$15, \$12 student/senior/ equity. Tue and Saturday matinee Pay-What-You-Can. Ad. tickets @ TIX on the Square.

**YOU'RE A GOOD MAN, CHARLIE BROWN** Myer Horowitz Theatre, Student Union Building, U of A Campus, 448-9000. Presented by Fringe Theatre Adventures. Based on the comic strip *Peanuts* by Charles M. Schulz. Music and lyrics by Clark Gesner. Additional dialogue by Michael Mayer, additional music and lyrics by Andrew Lipka. Until Dec. 1.

## EVENTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.

Deadline is 3 pm Friday.

### DISPLAYS/MUSEUMS

**ALBERTA AVIATION MUSEUM** 11410 Kingsway Ave., 451-1175. Open daily 10am-4pm. The story of Edmonton's bush pilots, Alaska Highway construction, defence of Russia and commercial aviation development.

**DEVONIAN BOTANIC GARDEN** 5 km SW of Edmonton on Hwy 60, 987-3054. Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX \$6.50 adult; \$5.75 student/senior; \$4 child; \$20 family; children under 4 free.

**JOHN JANZEN NATURE CENTRE** Fox Dr., Whitemud Dr., Fort Edmonton Park, 496-8787. Open (9am-4pm) until Dec. 24. **SEASONAL CHANGES EXHIBIT:** Discover how the wildlife of Edmonton and region adapt to changes in the seasons. **EXHIBIT ROOM SUNDAY THEMES/SUNDAY DROP-IN ACTIVITIES:** Weekends and hols 1-4pm. Each Sunday, join a naturalist and explore a new theme with your family.

**JOHN WALTER MUSEUM** Kinsmen Sports Centre Park, 496-8787. SUN 24 (1-4pm): Soup series: Chicken corn chowder.

**LOYAL EDMONTON REGIMENT MILITARY MUSEUM** Prince of Wales Armouries, 10440-108 Ave., 421-9943. **HORSE WAR-RIORS: WHEN CANADIANS GALLOPED INTO BATTLE:** Photographs and artifacts.

**MUSÉE HÉRITAGE MUSEUM** St. Albert Place, 5 St. Anne Street, St. Albert. 459-1528. Open Mon-Sat 10am-5pm; Sun 1-5pm. **DISCOVERY ROOM:** An interactive educational venue dedicated to children and families. Donation \$2.

**MUTTART CONSERVATORY** 9626-96A St. 496-8755. Open Mon-Fri 9am-6pm; Sat-Sun 11am-6pm. **HARVEST COLOURS:** Chrysanthemum show. Until Nov. 24. TIX \$5.25 adult, \$4.25 senior/youth, \$2.75 child, \$16 family. \*423-3737, SAT 23: Pleasure in the pyramids: Silent auction fundraiser for Planned Parenthood Edmonton. TIX \$25.

**ODYSSIUM** 11211-142 St., 452-9100. Open Sun-Thu, hols 10am-5pm; Fri-Sat 10am-9pm. Edmonton's space and science centre.

**PROVINCIAL MUSEUM OF ALBERTA** 12845-102 Ave., 453-9100, 453-9100. www.pma.edmonton.ab.ca. Open weekdays 9am-9pm; weekends 9am-5pm. **SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. **ANCIENT ROME:** Until Apr. 21. **TREASURES OF THE EARTH:** Geology collection. Permanent exhibit. **BIG THINGS:** Large-scale sculptures by artists of the North Edmonton Sculpture Workshop. Until April 2003. **THE NATURAL HISTORY GALLERY:** **BUG ROOM:** Live invertebrate display. Permanent exhibit. **THE BIRD GALLERY:** Mounted birds. Permanent exhibit. **A TO Z AT THE MUSEUM:** Every SAT (9 am-11 am): family-fun drop-in program. Admission is half-price between 9am-11am. \*432-0967, SAT 30 (7pm): Boreal Majesty, an Evening for Canada's Northern Forests. Stories and slide show with Dr. Wayne Lynch and Dr. David Henry. TIX \$10 adv. @ Federation of Alberta Naturalists, Earth's General Store, WildBird General Store, Mountain Equipment Co-op, Audrey's Books, McBain Camera. \$12 @ door.

**RUTHERFORD HOUSE** 11153 Saskatchewan Dr., U of A Campus, 427-3995. Open Tue-Sun, 12 noon-5pm. Costumed interpreters recreate daily household activities. TIX \$3 adult, \$2 senior/youth (7-17), \$8 family. Children 6 years and under free.

**TELEPHONE HISTORICAL CENTRE**

10437-83 Ave., 433-1010. \*Open Tue-Fri 10am-4pm; Sat 12-4pm. Telecommunications museum. An interactive educational gallery.

### KIDS STUFF

**CAPILANO LIBRARY** 201 Capilano Mall, 98 Ave., 50 St., 496-1802. \*Every WED (10:15am): Time for tots, 2-3 yrs. Until Dec. 11. Pre-register. \*Every THU (10:15am): Little tales for little people, 3-5 yrs. Until Dec. 5. Drop-in.

**CALDER LIBRARY** 12522-132 Ave., 496-7090. \*Every TUE (10:30am); THU (10:30am): Pre-school storytime, 3-5 yrs. Until Dec. 12.

**CAPILANO LIBRARY** 201 Capilano Mall, 98 Ave., 50 St., 496-1802. \*Every WED (10:15am): Time for tots, 2-3 yrs. Until Dec. 11. Pre-register. \*Every THU (10:15am): Little tales for little people, 3-5 yrs. Until Dec. 5. Drop-in.

**CASTLE DOWNS LIBRARY** 15379 Castle Downs Rd., 496-7091. \*Every WED (10:30am): Pre-school storytime, 3-5 yrs. Until Dec. 4. Pre-register.

**HIGHLANDS LIBRARY** 6710-118 Ave., 496-1806. \*Every TUE (10:15am; 2pm): Pre-school fun time, 3-5 yrs. Until Dec. 17. Pre-register. \*Every THU (10:15am): Totally twos, 2+ yrs. Until Dec. 19. SAT 23 (2pm): Captain Underpants to the rescue, 5+ yrs. Pre-register.

**IDYLWYDE LIBRARY** 8310-88 Ave., 496-1808. \*Every TUE (10:15am): Il était une fois. Until Dec. 10. Pre-register. \*Every WED (10:15am): Time for twos, 2-3 yrs. Pre-register.

**JASPER PLACE LIBRARY** 9010-156 St., 496-1810. \*Every TUE (10:15 am): Baby laptime, 1-2 yrs. Pre-register. \*Every THU (10:15am): Pre-school storytime, 3-5 yrs. Pre-register. \*Every WED (1:15pm): Pre-school storytime for 3-year-olds. Until Dec. 18. Pre-register. \*Every WED (2:15pm): Pre-school storytime for 4 and 5-year-olds. Until Dec. 18. Pre-register. \*Every THU (10:15am): Pre-school storytime for 3-5-year-olds. Nov. 21-Dec. 19. Pre-register. \*Every TUE (10:15am): Time for twos, 2-3 yrs. Until Dec. 17. Pre-register.

**LESSARD LIBRARY** Lessard Shopping Centre, 6104-172 St., 496-1871. \*Every WED (10am): Pre-school storytime, 3-5 yrs. Until Dec. 18. Drop-in. \*Every TUE (10am): Baby laptime. Until Dec. 17. Pre-register. \*Every THU (7pm): Family storytime, 3+ yrs. Until Dec. 19. Drop-in.

**LONDONDERRY LIBRARY** Londonderry Mall, 137 Ave., 66 St., 496-1814. \*Every TUE (10:30am): Time for twos, 2-3 yrs. Until Nov. 26. Pre-register. SAT 23 (2pm): Winter yarns, puppet show, 3-12 yrs.

**MILL WOODS LIBRARY** 601 Mill Woods Town Centre, 2331-66 St., 496-1818, 450-0511. \*Every TUE (10:15am); WED (2:15pm): Pre-school storytime. Until Dec. 3. SAT 23: Silly Saturdays: Sing me a story.

**PENNY MCKEE LIBRARY** Abbotsfield Mall, 3210-118 Ave., 496-7839. \*Every TUE (10:30am): Time for twos. Until Dec. 10. \*Every WED (2pm): Pre-school storytime, 3-5 yrs. Until Dec. 11. Drop-in.

**PROFILES PUBLIC ART GALLERY** 19 Perron Street, St. Albert, 460-4310. THU 21, 28 (1:30-2:30pm): Parent and Pre-schooler program. We are family. \$25/child per month. Pre-register. SAT 23 (1-4pm): Art-Ventures: "My Canada" National art competition to celebrate citizenship, 5-12 yrs. \$2/child.

**RIVERBEND LIBRARY** 460 Riverbend Sq., Rabbit Hill Rd., Terwillegar Rd., 944-5311. \*Every TUE (10:15am): Pre-school storytime, 3-5 yrs. Until Dec. 10. \*Every WED (2:15pm): Pre-school storytime, 3-5 yrs. Until Dec. 11. Drop-in. \*Every THU (7:15pm): Family storytime, 3+ yrs. Until Dec. 12. Drop-in. \*Every THU (10:15am): Fun for ones, Until Dec. 12. Pre-register. SAT 23 (2:15pm): Silly Saturdays, 5-12 yrs.

**SPRUCEWOOD LIBRARY** 11555-95 St., 496-7099. \*Every WED (4pm): Japanese calligraphy, 8-14 yrs. Pre-register. \*Every TUE (1:30pm): Pre-school storytime, 3-5 yrs. Pre-register. \*Every FRI (10:30am): Time for twos, 2-3 yrs. Until Dec. 20.

**STRATHCONA LIBRARY** 8331-104 St., 496-1828. \*Every TUE (2pm): Storytime, 3-5 yrs. Pre-register.

**VALLEY ZOO** 13315 Buena Vista Rd., 496-8787. Open daily 9:30am-4pm until Dec. 31. SUN 24 (2pm): Birds of prey: Masters of the sky. TIX \$2.75 (2-12 yrs); \$4.25 adult, \$3.50 youth (13-16)/senior, \$14 family.

**VARSCONA THEATRE** 10329 83rd Ave. 469-3318. www.edmontonabc.org. SAT 23 (10am-noon): Presented by Edmonton Association For Bright Children. Discovery Group Series for member children in Grades 5-9. *Creating a Play:* With playwright David Belke. Free for members. EABC memberships will be available. Pre-register.

**WHITEMUD CROSSING LIBRARY** 145 Whitemud Crossing Shopping Centre, 4211-106 St., 496-1822. \*Every TUE (2:15pm); FRI (10:15am): Drop-in family storytime. Until Dec. 6. \*Every WED (10am): Baby laptime. Until Dec. 11. Pre-register. \*Every THU (10:15am): Pre-school story and craft time. Until Dec. 12. Pre-register.

**WOODCROFT LIBRARY** 13420-114 Ave., 496-1830. \*Every MON (2:30pm); WED (11am): Storytime, 3-5 yrs. Until Dec. 18. \*Every TUE (10:15am); THU (10:15am): Baby laptime, 1-2 yrs. Until Dec. 19. \*Every TUE (11:15am); THU (11:15am): Time for twos. Until Dec. 19. Pre-register. \*Every WED (10:15am): I am three. Until Dec. 18. Pre-register. THU 21 (7pm): Bedtime tales. Pre-register.

### LECTURES/MEETINGS

**ALBERTA SCHOOL FOR THE DEAF** Room, 6240-113 St., 986-7920. SAT 30 (10am-noon): Edmonton Association For Bright Children (EABC) presents Brighter Horizons Adult Education Series. Find out about what's new in the world of gifted education. Free. EABC Memberships will be available.

**ANNEXITY INTERNATIONAL EDMONTON** Knox Metropolitan Church Hall, 83 Ave., 109 St., 436-4946. TUE 26: Prof. Tova Yedlin will talk about *The Russian Federation and Human Rights*.

**CEDAR PARK INN** 5116 Gateway Boulevard, 437-0990. Learn public speaking and how to run meetings. Meet positive, enthusiastic members who are improving their lives. Guests are welcome and are free.

**LA CITÉ FRANCOPHONE** 8627 rue Marie-Anne-Gaboury, 91 St., 465-8716. WED 27 (7-9pm): The Canadian Studies Centre of the Faculté Saint-Jean Presents Canadian Studies Café. Speaker: Dr. E.D. Blodgett. Topic: Histories of Literary Identity in Quebec and Canada: Nations et Identités. presentation in English and French. Free.

**NINA'S RESTAURANT** 10139-124 St., 492-0443. SAT 23 (2-3:30pm): U of A Philosophers' Café: Topic: *The Significance of Treaty 8 and Aboriginal Law* with Earle Waugh, Professor of Religious Studies. Free.

**NEWMAN THEOLOGICAL COLLEGE** 15611 St. Alberta Trail, 447-2993. FRI 22-SAT 23: Vital Grandin Lecture Series: Speaker Dr. Janine Langan presents *Christianity and Culture: An Experiment*.

**NORWOOD CENTRE** 9516-114 St. MON 2 (7pm): Norwood Neighbourhood Association (NNA) Annual General Meeting.

**RED WILLOW COMMUNITY CHURCH** 15 Corviveau Ave., St. Albert, 674-2425. FRI 22 (7:30pm): Presentation exposing the true causes of cancer. Explore the steps of prevention. Speaker Ron Gdansk.

**SANTA MARIA GORETTI COMMUNITY CENTRE** 11050-90 St., 437-8013. www.icdr.ab.ca/conference. THU 28-FRI 29 Diverse Voices-Bridging Troubled Waters: Annual family violence conference. Speakers include Dr. Baukje Miedema, Sue and David Languedoc, Manjeet Kent, Judi Fairholm. Pre-register.

SEE NEXT PAGE

**UNIVERSITY OF ALBERTA** •Tory Lecture Hall (Tory Turtle), 455-5488. THU 21 (7:30pm): Modern Buddhism, public lecture by Lama Ole Nydahl. TIX \$8 adult, \$5 student/senior @ door. •Education Building, Room 129. THU 21 (4:30pm): Irrigation and Water Management on the Alberta Prairie, Mr. Stan Klassen Alberta Irrigation Projects Association. Free. •Humanities Centre, L-1. THU 28-FRI 29 (3:30pm): Lecture 1: The Historicity of Literary Value. Lecture 2: Continuities, Interruptions. presented by Isobel Grundy.

**WASKAHEGAN TRAIL ASSOCIATION** •Hawrelak Park, Picnic Shelter # 1, 451-1958. SUN 24(10am): Free guided hike, approx. 10 km at Hawrelak Park. Bring lunch and beverage.

**WHITEMUD CROSSING LIBRARY** 145 Whitemud Crossing Shopping Centre, 4211-106 St. 496-1822. •Every WED (7pm): Diabetes-What's it all about. Until Nov. 27.

## LITERARY

**BACKROOM VODKA BAR** Upstairs, 10324-87 Ave., 490-1414. TUE 26 (8pm): Open stage with The Raving Poets Band, with poet Kathy Fisher. Free.

**CHAPTERS DEPOT 170** 9952-170 St., 487-6500. SUN 24 (1pm): Book signing with Riaz Manji, author of *A Handbook for the Spiritual Traveller*.

**CHAPTERS SOUTHPOINT** 3227 Calgary Trail NW., 431-9694. SAT 23 (1pm): Book signing with Riaz Manji, author of *A Handbook for the Spiritual Traveller*.

**LAURIE GREENWOODS VOLUME II** 12433-102 Ave., 914-8620. WED 27 (7:30pm): Gail Anderson-Dargatz reads from her new novel *A Rhinestone Button*.

**WHITEMUD CROSSING LIBRARY** 145 Whitemud Crossing Shopping Centre, 4211-106 St. 496-1822. THU 21 (7:30-m): Fiction book group. All ages.

**WOODCROFT LIBRARY** 13420-114 Ave., 496-1830. FRI 22 (10:30am): Author visit: Frieda Wishinsky. Pre-register.

## LIVE COMEDY

**COMEDY FACTORY** 3414 Gateway Boulevard, 469 4999. •Every THU: Amateur night followed by the headliner. THU 21-FRI 22 (8:30pm); SAT 23 (8pm and 10:30pm): Comedian Roger Chandler plus special guests. THU 28-FRI 29 (8:30pm); SAT 30 (8pm and 10:30pm): Comedian Tim Koslo plus special guests.

**FARGO'S ON WHYTE** 10307-82 Ave., 433-4526. •Every SUN: Fargo's Laugh-a-Lot Comedy.

**SIDETRACK CAFÉ** 10333-112 St., 421-1326. •Every THU (7:30-9:30pm): Comedy improv show. TIX \$3.

## QUEER LISTINGS

**AGAPE** Room 7-114, Education North Building, U of A. A sex-and-gender differences and schooling focus group in the Faculty of Education. •Nov. 21, Dec. 19, Jan. 16, Feb. 13, Mar. 20, Apr. 17, 12-1pm.

**AXIOS** 454-8449. A support group, local

chapter of the international organization of Eastern Orthodox and Eastern-Rite Catholic Gay and Lesbian Christians.

**DIGNITY EDMONTON** 482-6845. Support community for lesbian Catholics and friends.

**DOWN UNDER** 12224 Jasper Ave., 482-7960. Steam bath.

**EDMONTON RAINBOW BUSINESS ASSOCIATION** 422-6207. Gay men and Lesbians in business and non-gay friends. Share business knowledge, learn, make friends, network in positive, proud space where being yourself is the norm.

**LAMBDA CHRISTIAN COMMUNITY CHURCH** Garneau United Church, 11148-84 Ave., 474-0753. •Every SUN (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community.

**LIVING POSITIVE** 488-5768. www.connect.ab.ca/~livepos. Edmonton Persons Living with HIV Society. Peer-facilitated support groups, peer counselling. Daily drop-in.

**LUTHERANS CONCERNED** 426-0905. www.lcna.org. All Chapters-A spiritual community which gathers monthly for sharing, friendship, individual support and a safe space for our own spiritual questions.

**METROPOLITAN COMMUNITY CHURCH OF EDMONTON** 429-2321. Weekly church services, non-denominational.

**POLICE LIAISON COMMITTEE** 421-2277, 1-877-882-2011 (ext. 2038). Edmonton Police Service and the Gay and Lesbian community.

**PRIME TIMERS** 426-7019. •Every 2nd SUN ea. month (3pm): Monthly meetings. Social group for gay/bisexual men over 40 and their friends.

## SPECIAL EVENTS

**ARTHRITIS ASSOCIATION OF EDMONTON** Glenrose Hospital, 10230-111 Ave., 425-8792. TUE 26 (7:30pm): Speaker: Dr. Linda Uniat. Topic: Arthritis and Your Eyes.

**CITY ARTS CENTRE** 10943-84 Ave., 448-1505. SAT 23 (7pm door): ISolidarity Jamboree! Fundraising dance and silent auction. Music by ZZ Quest, The Paul Bellows Band. Local Mexican dance troupe Andino. Presented by Change for Children Association.

**EARLS TIN PALACE** 11830 Jasper Ave., 488-6582. THU 21 (7pm-2am): The Night of Artists Christmas Party: Live music by: The Three Kings, Ann Vriend. Live art creation by Lewis Lavoie, body painting by Vicki Myers. Art Auction and show. In support of: Santa's Anonymous, The Edmonton Food Bank, The Inner City Cozy Toes program. Admission: donations to the Food Bank or Santa's Anonymous.

**GARNEAU THEATRE** 109 St., 87 Ave., 432-7633, 470-3522. SAT 23 (3:30-6pm): A Wake! A Celebration of the Life and Times of Orlando Books: Readings, music, wine, tributes, memories, silent auction and song, food. TIX \$5-\$25.

**GARNEAU UNITED CHURCH** 11148-84 Ave., 439-5094. SUN 1 (7pm): Memorial service and candlelight vigil. Music by

Edmonton Vocal Minority. Refreshments to follow.

**THE PRINCE OF WALES ARMOURIES** 10440-108A Ave., 474-6058, 995-6819. FRI 29 (6pm-9:30pm)-SAT 30 (9:30am-4:30pm): Just Christmas: An alternative global marketplace. International fashion show. Free. Donations welcome.

## WORKSHOPS

**BRAHMA KUMARIS MEDITATION CENTRE** 208-10132-105 St., 425-1050, www.bkwsoc.com. Meditation intro course through Raja Yoga. Free. Pre-register.

**CENTRE FOR WELLNESS IN MOTION N.** Edmonton, 459-3908. •Every SAT: Introductory reflexology for family and friends. Learn relaxation techniques and how to love your feet.

**GRANT MACLEWAN COLLEGE** •Jasper Place Campus, 10045-156 St., 497-4301. •Viennese waltz and mambo. Nov. 23, 1-4pm. •Electronic Prepress. Nov. 23-24. •Introduction to Desktop Video. Nov. 30-Dec. 1.

**HARCOURT HOUSE** 10215-112 St., 426-4180. •Drop-in Life Drawing. •Drop-in Figurative Sculpture.

**WOODCROFT LIBRARY** 13420-114 Ave., 496-1830. •Every WED (7pm): Meditation workshop.

# THE ART OF DOWNTOWN What's Happening Downtown!

## ART GALLERIES

**ALBERTA CRAFT COUNCIL GALLERY** 10186-106 St., 488 G-6611, 488-5900. Open MON-SAT 10am-5:30pm. •WESTERN CRAFT: Showcase of artists who use a Western theme in their works. Until Dec. 24.

**CITY MARKET** 10165-97 St., 424-9001. CRAFT FAIR: City Market annual Christmas craft fair. Nov. 21, 10am-5pm. Free.

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Sq., 422-6223, www.eag.org. Open Mon-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. •PIXELS, SPOTS AND POLKADOTS: Perception and Meaning in Art. Nov. 23-Aug. •THE UNCANNY: Experiments in Cyborg Culture. Nov. 30-Feb. 23. •DARCI MALLON: THE GOLGI STUDIES. Nov. 30-Feb. 23. •RECENT ACQUISITIONS: THE SINCLAIR BEQUEST. Until Mar. 9. •ART FOR LUNCH: THU, NOV. 21 (NOON): ART 101: Contemporary art in Alberta. •ALL IN ONE DAY SUNDAY: SUN, Dec. 1, 1-4pm. •Downtown Lights-Up. SAT, Nov. 23, late afternoon. •CHILDREN'S GALLERY: BECOME: Creating by Don Moar. •Admission: Members free, \$5 adult, \$3 senior/student, \$2 child (6-12), free (child 5 and under). Free Thu after 4pm.

**GIORDANO GALLERY** Main Fl., Empire Building, 10080 Jasper Ave., 429-5066. Open Wed, Sat 12-4pm or by appointment. Annual pre-Christmas small works show. Nov. 30-Dec. 24.

**LATITUDE 53** 10137-104 St., www.latitude53.org, 423-5353. Open Tue-Fri 10am-6pm; Sat noon-5pm. •MYOPIC 10: Curated by Donna Wawzonek. Featuring various artists. Until Nov. 23. •PROJEX ROOM: COOSE BUMPS: Dolls in the T-shirt world, works by Riikka Jokiahio. Until Nov. 23. •SAT, Nov. 30: The Fine Art of Schmoozy.

**ROTH AND RAMBERG STUDIO** 102, 10130-105 St. Photographic works in progress and work from the series Masks, Duo, Street Performers, Backyard Nudes. SUN, Nov. 24, 1-5pm.

**SEGHERS STUDIO GALLERY** 604A, 10030-107 St., Seventh Street Plaza, North Tower, 425-6885. Open Tue-Thu 5:30-9pm or by appointment. Featuring works by David Seghers, Robert von Eschen, Eric Buttsworth, Jeff Collins, Pamela How (Vilsec), Neil McClelland, Jacqui Rohac.

**SNAP GALLERY** 10137-104 St.,

423-1492. Open Tue-Sat noon-5pm. American print-artist Yoshiko Shimano solo exhibition of woodcuts. Nov. 21-Dec. 21. Opening reception, artist in attendance THU, Nov. 21, 8pm.

**SPECTRUM ART GALLERY AND STUDIO** 10867-96 St, 424-8803. Open daily 10am-6pm. Paintings by Christopher Lucas. Work by Patricia Young, Bridgit Turner, Deanna Larson and David Phillips.

## DISPLAYS/MUSEUMS

**McKAY AVENUE SCHOOL** 10425-99 Ave., 422-1970. Archives and museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

## KIDS STUFF

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Sq., 422-6223. THE CHILDREN'S GALLERY: For children 4-12 yrs. •Camps and classes for children and youth.

**STANLEY A. MILNER LIBRARY** 7 Sir Winston Churchill Sq., 496-7000. •496-7939. Every SAT: Research central, 9-12 yrs. Until Dec. 14. Pre-register. •Every SUN (2pm): Sunday storytime. Until Dec. 8.

## LECTURES/MEETINGS

**CITY HALL** Heritage Room, 474-6958. FRI 29 (10-noon): Introducing Human Rights Cities and Shulamith Koenig, The People's Movement for Human Rights Education.

**OPPORTUNITIES UNLIMITED NETWORKING GROUP** Edmonton Chamber of Commerce, 600, 10123-99 St. (W. door), 426-4620. FRI 22 (6:45-8:30am): Speakers Sandy Solberg, Joanne Griffith and Wally Gbalajobi present *Establishing Business Credit: The Hows and Whys*. \$2. FRI 29 (6:45-8:30am): Speaker Alexi Bracey presents *The Toxic Home*. \$2. Everyone welcome.

**SACRED HEART CHURCH** 10821-96 St., 439-0631. •Every FRI: Community Shamanic Drumming Circle.

**STANLEY A. MILNER LIBRARY** 7 Sir Winston Churchill Sq. •452-4661. THU 21: Understanding severe and persistent mental illness—stereotypes and discrimination, media, public education, normalization. •423-9675. FRI 22: Home Sweet Home:

Responding to the Housing Crisis: Conference featuring a talk by Senator Douglas Roche and workshops related to homelessness. Pre-register. Free. •488-5742. TUE 26-WED 27 (9am-1pm): Conference presented by HIV Edmonton and the Alberta Community Council on HIV/AIDS. Free. Pre-register.

## LITERARY

**STANLEY A. MILNER LIBRARY THEATRE** 7 Sir Winston Churchill Sq., 420-1757. FRI 22 (7:30pm): T.A.L.E.S. (The Alberta League Encouraging Storytelling). Tellabration: A worldwide storytelling event. TIX \$5 @ TIX on the Square.

## SPECIAL EVENTS

**OLD BAY BUILDING** Jasper Ave., 103 St. entrance., 424-4085. THU 21 (4-7pm): Happy Hour at the Igloo. Live music featuring Darrell Barr Duo. TIX \$5.

**SIR WINSTON CHURCHILL SQUARE** SAT 23 (6pm start): Downtown light up.

## QUEER LISTINGS

**BOOTS AND SADDLES** 10242-106 St. Large tavern with pool tables, restaurant, shows. Members only.

**BUDDYS NITE CLUB** 11725B Jasper Ave., 488-6636. Open 9-3. Gay Nite Club, no membership needed, dance, strip contest, wet contest, go-go boys. •Every MON: Free pool. DJs Arrow Chaser, Jeffy Pop, Code Red.

**GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE)** Suite 45, 9916-106 St., www.edmc.net/glcce. 488-3234. Open Mon-Fri, 1:30pm-5:30pm; 7pm-10pm. Support groups, library, youth group and discussion nights.

**GAY MEN'S OUTREACH CREW (GMO)** 45, 9912-106 St., 488-0564. A peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem.

**HIV NETWORK OF EDMONTON SOCIETY** 600, 10550-102 St., 488-5742.

Support services for people affected with HIV/AIDS, info line, counseling, referrals, support groups, preventive education programs, resource centre, speakers bureau, Gay Men's Outreach Crew (GMO), advocacy and public awareness.

**ICARE** 702A, 10242-105 St., 448-1768. www.icarealberta.org. The Interfaith Centre for AIDS/HIV resources and education (formerly Interfaith Association on AIDS). Providing spiritual support and connections for those affected by HIV/AIDS.

**ILLUSIONS SOCIAL CLUB** GLCCE, Suite 45, 9912-106 St. •Every 2nd THU each month: Meeting.

**PFLAG** GLCCE, Suite 45, 9912-106 St., 462-5958. •Every 3rd TUE (7:30pm): Meeting. Support/education for parents, families and friends of lesbians/gays/bisexuals/transgendered.

**THE ROOST** 10345-104th St., 426-3150. Open Mon-Sat 4pm-3am; Sun 8pm-3am. A multi-level night club. Disco upstairs, western downstairs. TUE: Wild and Wet Contest, DJ Left. WED: Amateur Strip w/Weena Luv, Sticky Vicky, DJ Alvaro. THU: Charity Show. Different show every week, DJ Jazzy. FRI: Upstairs: Twisted Fruit w/DJs Sweetz, Tripswitch, Alvaro. Downstairs: DJ Jazzy, female stripper. SAT: Upstairs: DJ Jazzy. Downstairs: XTC. SUN: Betty Ford Hangover Clinic Show, DJ Jazzy.

**SECRETS BAR AND GRILL** 10249-107 St., 990-1818. Lesbian and gay bar/restaurant.

**TRANSSEXUAL/TRANSGENDER SUPPORT GROUP** GLCCE, Suite 45, 9912-106 St., 488-3234. •Every 4th TUE ea. month (7pm): Meeting. Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings.

**WOODYS** 11723 Jasper Ave., 488-6557. Open Sun-Thu 1-12; Fri Sat 1-3. New Gay Club, no membership needed. •Every SUN-TUE (7-12am): Karaoke with Tizzy. •Every WED: Game Show. •Every FRI: Free pool. •Every weekend: Open stage, dance with DJ Arrow Chaser.

**YOUTH UNDERSTANDING YOUTH** Gay and Lesbian Community Centre of Edmonton (GLCCE), 45, 9912-106 St., 488-3234. •Every SAT (7-9pm): A facilitated social/support group for lesbian, gay, bisexual, transgendered, straight, and questioning youth who are under the age of 25. www.yuyouth.tripod.com/yuy.

## THEATRE

**A CHRISTMAS CAROL** Citadel, Maclab Theatre, 9828-101A Ave., 425-1820, 420-1757. Adapted by Tom Wood. Based on the story by Charles Dickens. A retelling of

Dickens' tale of the power of redemption. Nov. 30-Dec. 24. TIX \$34-\$67. Opening night \$79 @ TIX on the Square.

**PROOF** Citadel, Shoctor Theatre, 9828-101A Ave., 425-1820. By David Auburn. Catherine, a gifted young woman faces the challenges of a mentally ill father. Until Dec. 1. TIX \$24-\$52, \$69 opening night. Half-price rush seats available one hour before each performance. TIX @ TIX on the Square.

**SURVIVAL: THE IMPROVISATION GAME** Jagged Edge Theatre, 3rd Fl. City Centre East, 479-0323. •Every FRI \$5.

**WORKSPACE** Jagged Edge Theatre, 3rd Fl., Edmonton Centre, 10205-101 St., 420-1757. Nov. 26-Dec. 15. Tue-Fri 12:15pm; Sat 8pm. TIX \$8 adult, \$7 student/senior, \$4 on Tuesday @ TIX on the Square.

## WORKSHOPS

**DANCE MOSAIC LTD** 206, 10609-101 St., 425-3350 or 903-7418. New ethnic dance studio. More than 15 different forms of ethnic dance classes. Pre-register.

**FILM AND VIDEO ARTS SOCIETY OF EDMONTON (FAVA)** Ortona Armoury, 9722-102 St., 429-1671. •Every MON (7-10pm) *Monday Night Club*: A weekly series of drop-in workshops to give Edmonton's actors, dancers and other performers a chance to hone on-screen skills, and link local filmmakers and screenwriters with fresh talents. Free.

**ROBERTSON-WESLEY UNITED CHURCH** 10209-123 St., 468-2796. Lawn-be-gone course. Presented by Chris Ford. Until Dec. 2.

**STANLEY A. MILNER LIBRARY** 7 Sir Winston Churchill Sq., Edmonton Community Network, Rm 616, 6th Floor, 414-5656. •Internet Courses: Learn about computer resources, e-mail, searching the Internet, Web design, online investing and much more. Various dates. THU 21 (7pm): Find "Good Stuff" on the Internet. Hands-on course. Introduction to a variety of tools and skills for researching any topic on the Internet. \$19 members, \$29 non-members. Pre-register. TUE 26 (7pm): Create a web page. \$19 members, \$29 non-members. Pre-register. THU 28 and THU 5 (7pm): A hands-on course focusing on the set up and use of Outlook Express to access e-mail. \$29 members, \$39 non-members. Pre-register.

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ton.ab.ca Ph Cassandra Vold, Volunteer  
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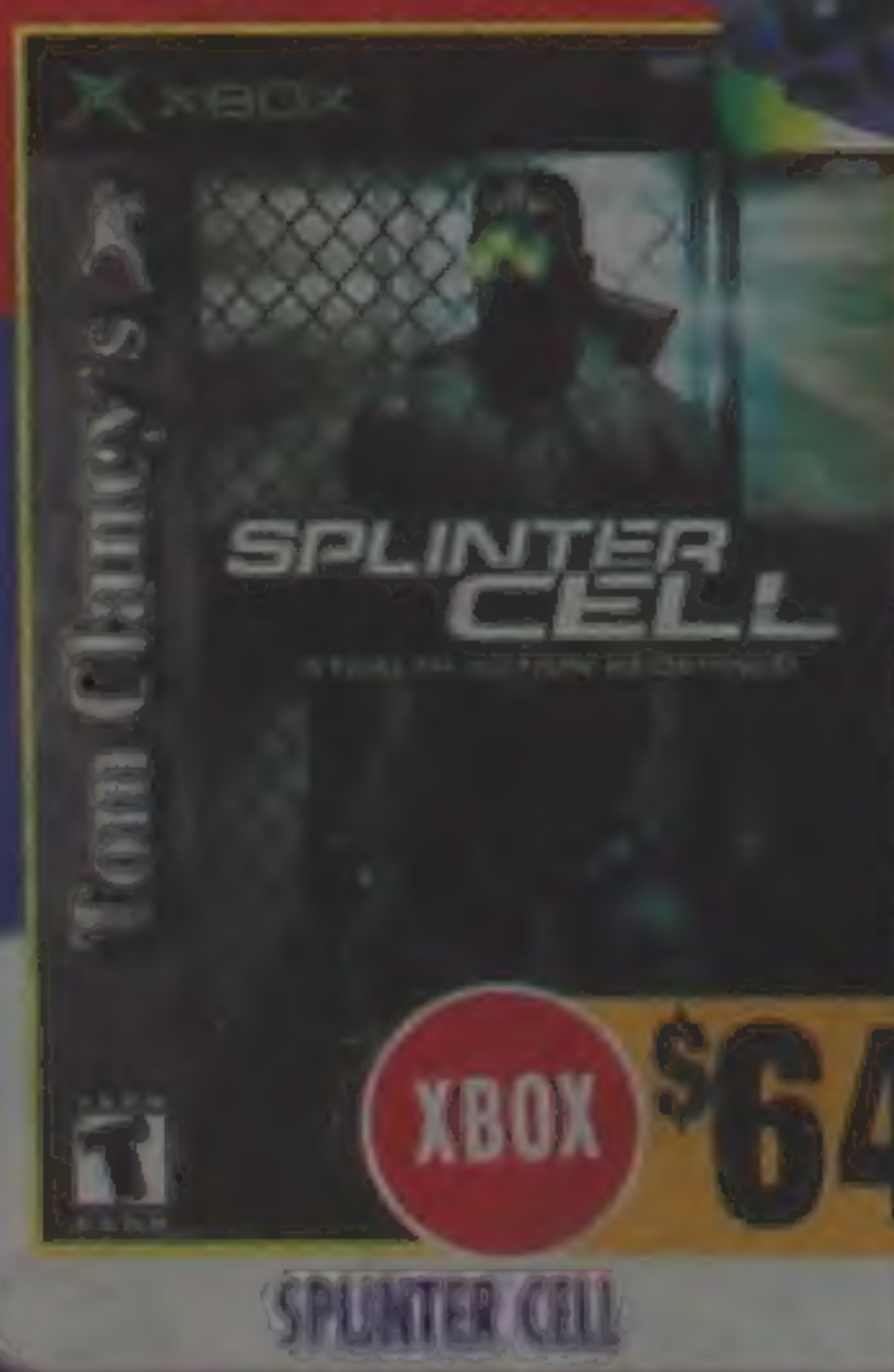
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